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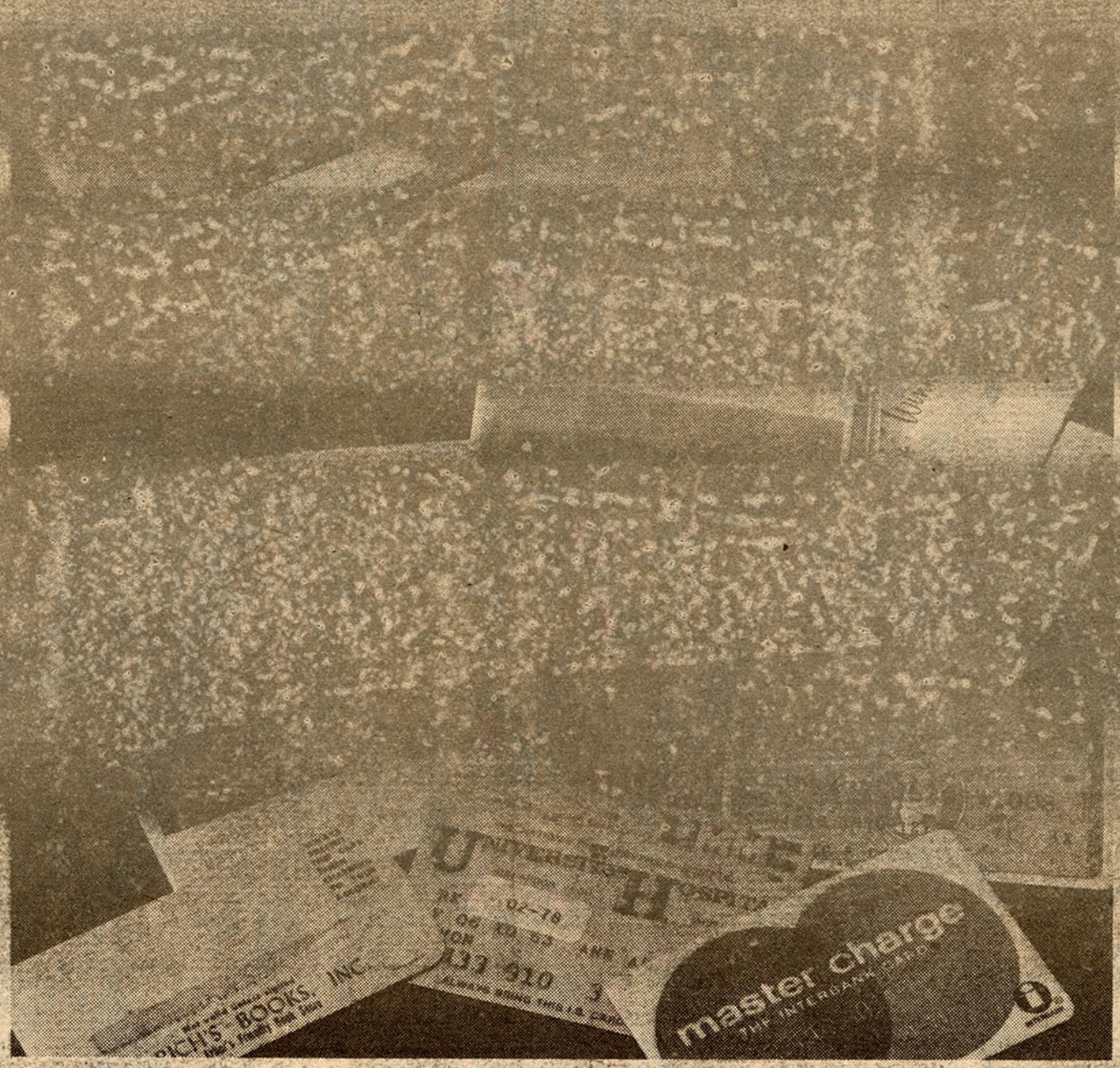

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Ann Arbor Observer

JULY, 1978

Cover

For four days in July Ann Arbor's streets turn into a Middle Western version of a Middle Eastern bazaar. Artist Mini Orlando captured this spirit in her drawing of the Summer Arts Festival on Main Street. If you look closely, you'll see Shakey Jake, and perhaps some other people you know.

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Around Town

Filling Potholes: Ann Arbor's Local Anesthetic

You'll see more workers filling potholes this summer than last. About $784,000 is being spent for that purpose this year, compared with $496,000 the year before. This extra work will help eliminate most of the worst spots in town—the holes which cause a physical jar to the driver when a car hits them. But filling potholes is a temporary solution to a problem which is acute and growing—the problem of how to get the tremendous sums of money needed to rehabilitate Ann Arbor's streets.

In a sense, the emergency emphasis the city now has to give to filling potholes is only perpetuating the underlying cause of Ann Arbor's staggeringly expensive road repair problem. Every dollar spent filling potholes is a dollar less that can be spent reconstructing roads. The basic problem is that too few roads which need to be dug out and reconstructed are receiving such treatment.

Most potholes are symptoms, if you will, of a diseased road, a road that needs expensive radical surgery, not a local anesthetic. Yet what has actually happened in recent years is a significant *reduction* in the amount of money being spent on the necessary ongoing job of reconstructing Ann Arbor's worn out roads. From 1974 through 1976, over ten miles of road a year were resurfaced or reconstructed. In 1977, that figure fell to 5.66 miles. And in this year, only three miles of Ann Arbor roads will be resurfaced or reconstructed.

To put these figures in perspective, a Streets Department study in 1975 showed that over 100 miles of city streets need immediate major rehabilitation. And the total is growing daily, given the small amount of major road repair the city can afford. Moreover, the situation is expected to get worse as the roads in the many Ann Arbor subdivisions built in the early and mid-1960's come due for an overhaul.

No one knowledgeable about Ann Arbor's great road repair problem disagrees with the basic proposition that Ann Arbor's roads, barring some spectacular innovation in road repair techniques, are going to keep deteriorating at a faster rate than they are being repaired. And with an increasingly conservative fiscal mood on all governmental levels, from local to federal, the prospoect for better Ann Arbor roads is dim and getting dimmer.

Peter Yates

First Female Carpentry Union Member in Town

Marilyn Arnold is the first woman to be admitted to the Local 512 Carpenter's Union, and the 31-year-old Ann Arbor woman is doing her part to change a few long-held notions about women in the trades.

Marilyn says the first reaction of the over 600 union men to her acceptance in the apprenticeship program was—"Uh, oh, a women's libber." Marilyn says she does not consider herself a women's libber. "I'm not running out to say, 'Hey, look at me. I'm a woman and I can do this!' But that's what I do at work everyday. There's a lot of guys sitting back just waiting for me to blow it."

Although many women are intimidated by the thought of physical labor, Marilyn insists that she's never had a job that was beyond her capabilities. "I'm building up my muscles—anybody can. In this work, you expect to get dirty and to get a lot of exercise. When I was laid off, I gained 15 pounds."

As an apprentice, her work changes constantly—from pinning signs on doors at construction sites (the easiest job she's had), to installing aluminum siding outdoors in the winter (her least favorite) and finish carpentry (the most enjoyable).

To Marilyn, whose father and brother were both in construction, carpentry means having interesting work and financial stability (starting pay is $7-8 per hour). Her interest in the trade began with a class in cabin building at Washtenaw Community College. After numerous other carpentry classes, in 1976, Marilyn applied to the union for an apprenticeship. At that time, she was the only woman among over 200 applicants.

This month, the apprenticeship program will open again after two years. This time there will be 15 female applicants. Marilyn looks forward to the possibility of having another woman in the union, "just to compare notes."

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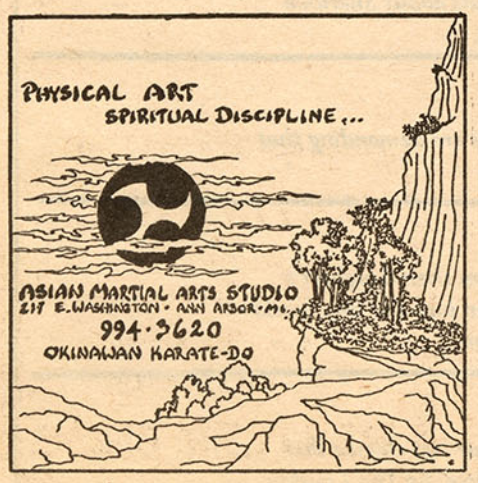

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Ann Arbor's Man Against Billboards

Peter Yates

Clan Crawford, standing in front of the billboard he dislikes most of all. Owned by the city's Chamber of Commerce, it's on Washtenaw, between Platt and Arlington.

If in the next couple of years the state legislature adopts a new, tough anti-billboard law, major credit would have to go to Clan Crawford, Jr., an Ann Arbor zoning law attorney. Crawford wrote *Michigan Zoning and Planning*, which has become the standard text for zoning law in Michigan. His dislike of billboards, combined with his expertise in zoning law, has given him both the motivation and the ability to draft the complicated legislation required to put a stop to the proliferation of billboards along Michigan's highways.

The former Republican councilman is no newcomer to billboard control legislation. Crawford drew up an anti- billboard bill in 1970 which was defeated in the state house in 1972. Its defeat, says Crawford, was because of the powerful highway lobby. "We lost because the billboard companies are a part of the highway lobby in this state," he told us. "The highway lobby is extremely strong. It consists of the road contractors, the automobile companies, the tourist industry, the AAA, the petroleum industry, and others. They're all buddies. So the basic problem is breaking up the highway lobby, because the billboard companies alone don't have that much clout. But all their friends whom they have backed on numerous occasions will usually come to their aid, unless somebody builds a backfire, and that's what we're trying to do."

Crawford is now optimistic that he and other anti-billboard advocates, who include Helen Milliken, the governor's wife, can win over the tourist industry and AAA of Michigan, and thus break up the highway lobby on this issue. He points to Vermont as a case in which the tourist industry was forward-looking enough to see that tourism would benefit by fewer, not more billboards cluttering the landscape. "I have hopes we can get AAA to back us. They wouldn't before, but they took a survey of their members which came out overwhelmingly against billboards. We've got the Michigan United Conservation Clubs behind us now. They're the ones that put over the bottle bill (the bill which bans no-return bottles and cans). They have a lot of clout. And if we can get the Michigan tourist business behind us as well, I think we might have enough support to put the thing over."

Crawford's bill will again be considered by the Michigan legislature this year. It would require that most present billboards along highways be removed. In the place of billboards there would be allowed "specific information panels"—signs before highway exits directing motorists to nearby businesses they might want to find. This method of controlling billboards is already in effect in five states, and Crawford feels sooner or later it will find acceptance in Michigan. The longer the legislature waits to enact such a law, he points out, the more expensive it will be to replace the ever-growing number of billboards.

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Around Town

Ann Arbor's Two U.S. Senatorial Candidates: A Study in Contrasts

United States Senators have a reputation for being wealthy, and if one of Ann Arbor's citizens who is running for the office wins it, he could be the wealthiest senator of them all, probably even wealthier than Senators Danforth and Heinz. That man is Phil Power of 12 Ridgeway, who has used his father's millions to buy and develop a chain of newspapers in suburban Detroit and elsewhere. Phil's father, Eugene Power, netted many millions when he sold his University Microfilms to Xerox a few years back.

Phil Power is pouring over half a million dollars into a media blitz which he hopes will gain him the name recognition needed to capture the crowded August Democratic primary in Michigan. Never having held public office, Power is an unknown to most voters despite his wealth.

Coincidentally, Ann Arbor has another candidate in the 6-man Democratic primary for U.S. Senator, and this person has also never held political office. His name is Warren Bracy, a five-year resident of Ann Arbor who teaches constitutional law at the University of Toledo. But unlike Power, 36-year-old Bracy is not a wealthy man. Although he has been campaigning since September, Bracy's campaign has cost only around $10,000 so far.

We asked Bracy if he saw himself as a serious candidate. "Absolutely," he told us, talking from his modest home at 704 Linda Vista. "If I didn't think I had a chance, I wouldn't be doing it." Bracy explained why he thinks he has a chance, even though he is running an underfinanced campaign as an unknown. "This is an eight-way race at this particular time. One thing I am sure of is that no candidate will win with less than 13% of the vote. I suspect that the winner will have no more than 30% of the vote in the primary."

Ann Arbor's Warren Bracy at his home, 704 Linda Vista.

Bracy is optimistic that his sincerity will win him votes. "I think that some people who go and vote will vote for candidates who are forthright on the issues, and I think my campaign will get the message across that I'm forthright on the issues. I'm beginning to get some name recognition and exposure before the electorate, and I feel that the more exposure I get, the better off I will be."

Bracy described the crux of his platform as "equal justice for all. I also try to emphasize that I'm sincere about what I mean about 'equal' and also in terms of 'all.' " Are you a liberal, we asked? "I disdain that term. I would prefer the term 'progressive.' "

As one of the more obscure candidates, do you get many invitations to talk before groups? "Some people will write you," Bracy explained. "I've got a letter right here from some Baptists in the Thumb. Also, Democratic organizations will ask you to come and talk. Labor unions, chambers of commerce will invite you. And sometimes, you find out something that's going on and you just show up and ask them if you can speak. I've talked to literally hundreds of groups so far."

Not only is Warren Bracy faced with the awesome task of winning his party's nomination for U.S. Senator, he is also fighting a decision by the state attorney general declaring that Bracy had far too few signatures from Michigan citizens to get on the August ballot. Attorney General Frank Kelley recently ruled that it takes 17,674 such signatures (1% of the Democratic vote for the state secretary of state office in the 1974 election) and that Bracy only garnered 3,077. Bracy insists he only needs 2000 signatures, because the law refers only to the last even-yeared November election when stipulating the 1% figure. Because there was no secretary of state race in 1976, all he need do, argues Bracy, is collect 100 votes from each of 20 counties, which the law also states as a requirement to enter the primary.

Bracy is appealing Kelley's decision to the Michigan Supreme Court, and their decision is expected soon. He appears undaunted by the legal scuffle he finds himself in. "This is a serious effort I'm making. I still think anybody can win."

[Since this article was written, the Michigan Supreme Court has ruled against Bracy, thus keeping his name off the August August primary ballot. Bracy is appealing that decision through the federal courts. He vows, if necessary, to appeal to the U. S. Supreme Court to get his name back on the ballot.]

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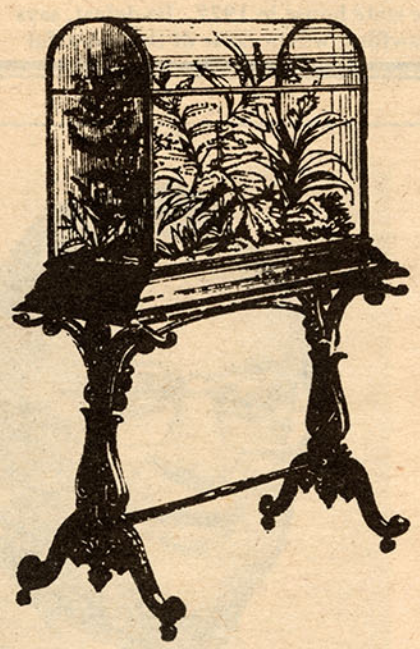

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Inside City Hall

How many parking violations occur on a typical downtown street? And how many of them are actually ticketed? For two days this June, the city's Streets, Traffic, and Parking Department assigned someone to find out by keeping an all-day watch over selected street metered parking spaces in the central business district.

In all, 215 spaces occupied by 969 autos were monitored. Of those 969 autos, 547 of them, or some *56%*, were eligible for parking tickets. How many received tickets? Only *four*, or *less than 1%*.

• • •

Former Controller's Department employee Marc Levin, who was fired last year by City Administrator Sy Murray for his role in the illegal arbitrage investments made with surplus city money, has finally found another job. After making a number of applications, he landed a job in Beverly Hills, California with a jewelry firm on Rodeo Drive. His new position: controller.

• • •

With a Republican majority on council, the chances are now excellent that a new parking structure will be built downtown. A recent Planning Department study suggests that a strong case can be made for 200 to 500 more parking spaces. Although there is strong opposition among many citizens to any further encouragement of auto traffic in the central area, their views aren't likely to prevail.

A potential battle now looms between the State Street businesses, who want the new structure built behind Ann Arbor Bank on East Washington, and the Main Street businesses, who want it nearer them. A possible compromise location: the library parking lot between Division and Fifth. The strongest opposition for this location may come from those who want to reserve that site for a future convention center.

It is still not clear just how a new multi-million dollar structure will be financed without a general fund subsidy. The need to subsidize a new structure has been the major obstacle for building one over the past couple of years.

If the structure is built on the library lot, it could readily be used jointly by AATA for a bus terminal.

• • •

Administrative Assistant Byron Marshall assembled the following facts and figures from April departmental reports:

The total assessed valuation of the City of Ann Arbor for 1978 is $777,334,800, an increase of 8.34% over last year's assessed valuation. The average assessments for real estate was $31,600, up from $29,300 the year before. (Assessments are about half the market value of the property.) Briarwood Complex is the largest taxpayer with a total assessed valuation of $24,149,300, and Parke Davis is second with $11,717,200.

The value of new construction was $3,873,241 in April, 1978, vs. $2,466,416 the year before. New construction for this fiscal year (July 1977 through April 1978) is valued at

Peter Yates

$28,420,745, an increase of $6,682,083 over the same period last year.

District Court collected more than $80,000 in April, nearly half of it for traffic fines.

The Fire Department answered a total of 266 calls in April, 54 of which were fires. This compares with 235 calls and 36 fires the month before. The estimated dollar loss by fires in April was $171,050.

The parking ticket referee handled 219 complaints in April involving 1,845 tickets and $14,283. (As can be seen, most complaints come from those who had accumulated many tickets.) The referee voided 71 complaints equaling $853 and reduced another 36 from $874 to $329.

The Police Department made a total of 213 booked, adult arrests in April.

Ann Arbor Historian May Pull Up Roots

"I'd say the chances are 70-30 I'll be leaving after this summer," local historian Wystan Stevens informed us. If he leaves, it will be a considerable loss to Ann Arbor, for no one else comes close to knowing as much about Ann Arbor's past as Wystan does, nor is there ever likely to be. Ever since he got interested in the history of his own U-M dormitory building (Fletcher Hall) as a student back in 1961, Stevens has immersed himself in the many facets of Ann Arbor history. The result has not only been a steady stream of articles in local and statewide publications, but an accumulated knowledge that has made him *the* person to call if you have a question about Ann Arbor's past. For hundreds of people, he has been an invaluable help in tracing family, church, school, and business history. He is also a gifted photographer who in recent years has chronicled Ann Arbor's changing face in color slides, which now total some 30,000. His slide shows are in great demand by local groups.

The son of A.K. Stevens, U-M Professor Emeritus of English, Wystan is named after his godfather, the late poet W. H. Auden, who was a visiting U-M faculty member and friend of the Stevens back in 1943, when Wystan was born. Auden wrote a poem, *"Mundus et Infans,"* commerating his godson's birth.

What makes Wystan want to pull up stakes from the community he has such intimate ties with? The need for a stable income is at the root of it. As curator of the Kempf House (312 S. Division) for the past eight years, he receives free lodging. But for most of that time he has had to live on the small fees that writing, lecturing, and photography assignments have brought in.

City historian Wystan Stevens in front of the Kempf House, his residence for the past eight years.

Earlier this year, it looked like Wystan's financial problems would be substantially alleviated when a $6000 salary was allocated for him in the city budget. But City Administrator Sy Murray trimmed that amount to $3000, and Republican councilmembers deleted the final $3000, a move Wystan took as a "crass insult." He told us, "They figured a few potholes were a bigger priority than my life work."

Wystan is presently leaning toward moving to the Boston area. He explained, "I have a sister there. There's a lot of interesting history to explore. There's fine architecture. And I think people there do take history more seriously and are less reluctant to fund it." If he decides to leave, Ann Arbor will be losing an irreplaceable resource.

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Around Town

Computerized City Information at Your Disposal

The University of Michigan has one of the largest, most sophisticated computer time-sharing systems in the world. Spread across the U-M campuses are many terminals the size of typewriters which give their users the same access to the giant Amdahl 470 U-M computer which in earlier days would have required a trip to the computing building.

The U-M has allowed the city's Planning Department to rent a terminal to the system, so the city now has, in effect, an enormous computer at its disposal. For the past couple of years, city planner Fred Bohls has been feeding into the U-M computer's memory data about the city's popoulation and its buildings. Now for a modest fee citizens can make use of this information. In fact, a number of such uses have already been made. They include:

• the Republican Party of Ann Arbor, which before last April's election, had the computer generate a print-out of the names and addresses of home-owners and persons over the age of 60 in selected wards. These people were then sent special campaign literature.

• Dick Lotz, before he put his Baskin-Robbins ice cream franchise at the corner of South and East University, used the system to find out the number of people living within a one mile radius of that location.

• several realty compaines have had the computer generate a list of all the vacant privately-owned land in the city.

• another realty firm got a list of all the income properties in the city.

Although the urban information system is available for use by citizens and businesses, it was primarily devised to be used by city departments to determine such things as which rental units are in greatest need of inspection and the differences between assessed value and the sale prices of Ann Arbor properties. In addition, the system can generate information which can help city planners gain a fuller grasp of the composition and changes of the city.

An example of the kind of profile the Planning Department's computer program can generate, this one on the composition of dwelling units in the city:

Structure Type	*Total Dwelling Units*
Single family detached	15,980
Single family attached (townhouses)	3,077
Duplex	2,741
Multiple family	17,142
Mobile home	55

City Planning Department employee Fred Bohls at the city's computer terminal, which is linked to the U-M's central computer on North Campus.

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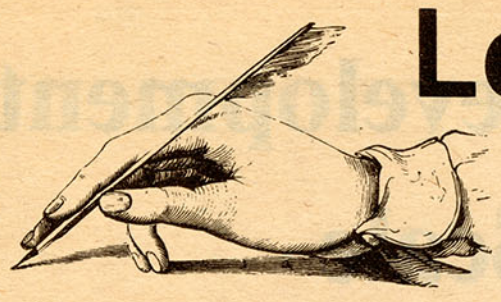
Letters



Is the Observer Partisan?

I just finished reading through your June issue and was impressed, as usual, with the depth and originality of your coverage.

I am very surprised, however, that the piece on Republican budget cuts, as well as the companion article on Councilman Fisher, are neither signed nor clearly labeled as editorial/opinion. Both articles have about them a kind of critical, almost petulant tone which I don't associate with a reporting/newspaper function.

So you don't misunderstand—I have no partisan ax to grind. And I may be mistaken in assuming you aspire to objectivity in what appear to be news stories. As a friend and admirer of what you are doing, I'd simply hate to see your credibility undermined by partisanship.

—Jim Frenza

(Mr. Frenza is Executive Director of the Ann Arbor Chamber of Commerce.)

[We don't think our criticism of how the Republicans handled the city budget was any more partisan than that of the League of Women Voters — a group with a long non-partisan tradition. The League feels so strongly about the issue that they are taking legal action to have the Republican-enacted budget revoked so that public hearings can be help before the 1978/1979 budget is adopted.

One should not assume that because we criticize members of one party our allegiance is with the other. It so happens that at this time the Republicans are in power on city council. The spotlight is on their actions, and their decisions will inevitably receive more critical attention than the Democrats on council.]

The Benefits of Bumpy Streets: A Satire

Think of it! If no street repairs were ever done in Ann Arbor, there would be so many bumps and holes, drivers of all vehicles would be forced to slow down drastically. Accidents and injuries would all but vanish and more drivers would leave their cars at home, easing traffic and parking problems. The AATA could then be hard at work perfecting a hovercraft bus that would ride on an air cushion, just above the street. With the money no longer needed for street repairs, the Republicans could balance the budget without cancelling the appropriation for the annual tiddleywinks tournament.

— G. Don Fowler

Should a Citizens' Committee Distribute Liquor Licenses?

I find it extremely upsetting that the city of Ann Arbor can not find a just means of giving out liquor licenses to restaurants. It appears that those restaurants which can make the most clever presentations to the Liquor Committee rather than the ones with the best food and/orservice get the few licenses city council has to distribute. Why not have a broad-based citizens committee make recommendations for who gets licenses rather than a few overworked council members?

—Nancy O'Donnell

Our Archaic Liquor License Laws

Thanks for the first really illuminating article on the problem restaurants have receiving liquor licenses. You fairly brought out the inevitable inequities as well as the high financial stakes involves. Let's hope the Michigan legislature will soon change our archaic laws that make the distribution of these valuable licenses a virtual lottery.

—Cheryl Miller

Is Historical Marker Still Deserved?

I have always been impressed by the way your magazine handles controversial situations. That is why I am writing to you with this concern. I would like to know just what the Ann Arbor historical district markers on buildings mean.. How are they awarded? And can they be revoked?

The reason for the last question concerns the building on the corner of Liberty and Fifth. This building had been awarded a marker. Since then some major structural work has taken place, changing entirely the building's character. I feel, for this reason, that the marker should be removed. It is no longer the building that it was when the award was made. Please inform us as to the procedures and laws regarding this.

— Mark Loeb

Frank Wilhelme, immediate past chairman of the Historic District Commission, passes on this information:

The markers were originally a sesquicentennial project which recognized buildings that had been singled out as outstanding on various lists of official designations. The Darling Building at Liberty and Fifth (now part of the renovated East Liberty Plaza complex of shops and offices) was recognized because it wasn an "A" building on the Downtown Architecture Survey conducted by the Commission.

The Hisotric District Commission officially took over the marker project from the Sesquicentennial Commission and is now responsible for giving new markers. "A request could be made to the Historic District Commission," Wilhelme said, "to consider removing the marker. The case would have to be stated firmly and in detail." The staff of the Historic District Commission can be reached at the Kempf House, 312 S. Division. Their phone number is 761-4510.

Keeping Up with the Fold

As a native Ann Arborite attending The University of Michigan I eagerly anticipated every issue of the *Observer*. Although my college friends were all devoted fans, my mother hadn't read an issue until I brought one home for X-mas. She is now a true reader also and since I have moved to the cultural wasteland known as South Texas she sends me her ragged copy when she is done with it.

The *Observer* disstills everything that is great about Ann Arbor. Enclosed is $3.00 for an outrageously under-priced subscription. Please, keep up the good work so that the lost sheep can keep up with the fold back in the holy land.

—Ensign E. Earl Weintraub
Corpus Christi, Texas

Cat Abduction?

Natasha, the small orange tabby cat who lives at Saguaro Plants/David's Books at 207 S. Ashley, has been mysteriously abducted. One night she ran out of the shop; we followed, but rounding the corner of Washington, we saw a woman leave the Earle, pick up Natasha, and get into a car with her. Apparently she thought Natasha was lost and took her home.

If you can help us find Natasha, please call 769-3465. Many people are attached to her. She is five months old and has green eyes. Thank you.

Richard Tuttle
Saguaro Plants

NOTICE

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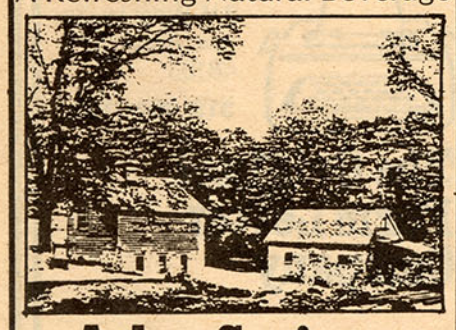

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Keep Downtown Development On a Small Scale

There is a sizable anti-bigness, anti-growth sentiment in Ann Arbor, and one area many with such values wish to protect is downtown. Although Ann Arbor's downtown suffered a decline in the 1960's along with most other downtowns, it has had a surprisingly strong revival in the 1970's. And this revival wasn't boosted artificially by government subsidies, but rather by a number of smaller new businesses, many established by younger entrepreneurs.

One such enterpreneur is Julian Moody, owner of Applerose Natural Foods at First and Liberty. Moody lived in Ann Arbor through high school, then spent the late 1960's in California and Oregon during the heyday of the hippies. After five years on the West Coast, he was drawn back to Ann Arbor because he wanted to live in a "slower, saner atmosphere." Things are more "rooted" here than on the West Coast, Moody believes. He also thinks there is a "more human scale" to cities like Ann Arbor.

As a person intensely concerned with the quality of everyday life, Moody fears the impact large-scale projects such as a convention center could have on downtown. Here are his views on the issue of how downtown Ann Arbor should develop.

Peter Yates

Julian Moody: advocate for keeping downtown on a human scale.

IF you have been living in the Ann Arbor area for at least the past eight years you will have noticed that considerable energy has gone into the re-emergence of the downtown area. The area from Main Street to First Street has been resurrected block by block as owners of buildings and small enterprises have poured sweat and dollars into the restoration of interiors and exterior facades. Long neglected buildings have been literally salvaged and reborn; planter boxes and landscaping have appeared all over the downtown area; and groups like the West Side Neighborhood Group have planted trees on many streets and arranged for vastly improved lighting.

Most of this work has been performed by individuals and small groups of neighbors in conjunction with administrative and service agencies from City Hall and Ann Arbor Tomorrow. The motivation for such renewal comes from people who have chosen to live and/or work in the downtown area. Downtown has become the front yard for many industrious folk who would rather provide themselves and the community with a quality environment for business and recreation than go out to the suburbs, malls, and denser urban communities.

The revitalization of downtown Ann Arbor has created an alternative lifestyle to the suburban existence more and more Americans have adopted since the 1950's.

Life downtown was once dynamic and synergistic. People lived, worked, schooled, played, and socialized all within an urban neighborhood of just a few blocks. In a small city like Ann Arbor, many people lived in large apartments above their places of business. Many of those buildings still exist on our streets, but the upstairs flats have been abandoned over the past 60 years for suburban living. Many people lived in areas like the Old West Side, Burns Park, and Near North Side. They walked to work, school, and shops. Neighbors knew each other and looked out for one another. Shopkeepers knew their clientele and responded directly to their needs. It's not like that in the suburban malls and miracle mile shopping centers. Life there can be lonely, isolated, impersonal, and alienating.

The pre-suburban diversity has been brought back into our city. Small auto repair shops have sprung up alongside groceries, personalized restaurants, renovated apartments and service-oriented stores. A sense of neighborhood and community has been reborn, along with the values of personal accountability and quality relationships.

We the residents of the greater Ann Arbor community are now finding ourselves at a turning point in the direction our downtown lifestyle will take. We can continue to foster and support small-scale revitalization of our downtown community for the enrichment of all the residents in the greater Ann Arbor area, or we can hand it over to zealous, pie-in-the-sky development: corporate high-rise, corridor, convention center, post-industrial-mentality exploitation.

If the human-scale course is chosen, we can look forward to enjoying the emergence of one of the most unique, enriching and attractive urban communities in North America. There will be a hearty, diverse and adaptable environment made available for the enrichment of not only our lives, but for our children and grandchildren as well.

If, on the other hand, we abdicate responsibility for creating our collective lifestyle in Ann Arbor to the bankrupt, large-scale development mentality of high-density, high-cost projects, we will have no one to blame but ourselves for a sterile downtown environment crammed with automobiles and dotted with austere buildings.

Right now, the creation of an Economic Development Corporation is being considered by city council. The EDC is the second attempt at providing Ann Arbor with a secondary form of government designed to regulate and direct the nature of the emergence of our downtown environment. This corporate body would be designed to "assemble land," sell bonds to finance itself, and in general, look out for its own interests and survival. Particularly it would be a tool and vehicle of the land developers, financial brokers and large-scale planners to further their interests and fantasies, to create what they have been led to believe is the shape and nature of the best of all Ann Arbors.

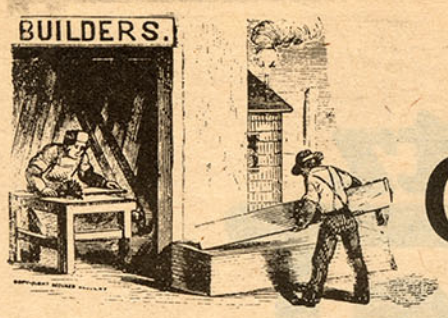
The first attempt to create this quasi-government failed after a debate in the community over lifestyle, values, environment, politics, and economics. That first plan was called the Downtown Development Authority. That private government body (chartered by the state government to pave the way for shocking realities like Detroit's Renaissance Center) would have had just too much power to grab land and money from the residents of the community.

The Economic Development Corporation, sponsored by the Chamber of Commerce, is a somewhat watered-down version of the Downtown Authority, but its powers are altogether too vague, and there looms a lack of trust for the values behind the proposition. Few have any idea of just how the power will be used. The emphasis appears to be principally on physical development (which our downtown already has enough of). The social ramifications and lifestyle issues seem not to be considered in the project.

This controversy over whether Ann Arbor should have extra agencies to promote the economic health of the community is not a matter of party lines and political camps. This is clearly a matter of personal accountability. It makes no great difference if one is of Democratic or Republican persuasion. The post-Industrial interests are beyond politics and use such systems simply as tools to achieve their ends. As the 1980's and 1990's emerge upon our lives, we will find ourselves smack in the midst of paying the dues for our expansionist values of the past several decades. Building capital-intensive urban environments designed for humans who must move through them in automobiles is not going to work in the upcoming decades.

The future is here. We want to explore creatively what we've gotten into and how to avoid a potential mess. This requires that we support our hired and elected administrators, planners, and city service agencies. We must nurture a system of values that incorporates both visionary planning and problem-solving on a human scale. Building high-cost townhouses, financial monoliths, convention centers and parking structures won't solve the prob-em lem for the coming decades when the emphasis shifts from private automobiles to public transportation and a non-capital-intensive lifestyle.

—Julian Moody



Changes

Individualism and Funk On East Liberty

Owners David and Kathleen Jefferson in The Lily Shoppe.

With the completion of the Liberty Plaza park on one end and the Federal Building on the other, East Liberty between Division and Fifth Avenue is becoming more intensively used. **Eden Food's Chapati Wagon** arrives at the park at 11 a.m. and stays til around 3 p.m., offering whole wheat chapatis (Indian pocket bread) with assorted vegetarian fillings plus fruit and cider.

Three new small shops are opening in the block: **Hanky-Panky** (they make clothes from handkerchiefs and scarves) opens in early July at 302 East Liberty in the same red building as Island Hopper Imports.

Fantasy Fashions will move into 305 E. Liberty, next to the Sun Bakery, in time for sidewalk Art Fair sales featuring a new shipment of one of the vintage clothing store's hottest sellers: old Hawaiian-print shirts in the best vulgar-tourist tradition. The store used to be at North Fifth and Catherine under the longer handle of "Magic Rags and Fantasy Fashions." "My friends wanted all these different names," owner Nancy Pastor says, "so I just used all of them." With the move she is simplifying the name, however. In August she will remodel the new space to accomodate her growing stock of funny, funky old clothes.

At 322 E. Liberty in the space next to the Persian House of Arts, **The Lily Shoppe** has opened. Owners David and Kathleen Jefferson have installed a collection of antiques and light fixtures that's an extension of their own home—which is a merry melange of Art Nouveau, Art Deco, folk art, and just plain kitsch, sobered by a fair amount of Mission Oak and Eastlake furniture. Theirs is a sensibility in which more is nearly always better, and almost every table in the shop has a lacy bureau scarf or doily on it. The Jeffersons have lots of old costume jewelry, too. David's parents were in the antique business, and he has collected antiques most of his life.

The Lily Shoppe's main attraction, however, is lighting—some antique, but mostly David Jefferson's creations in an antique vein. His Toad Art Studio has produced lighting fixtures for ten years, selling mostly to Chicago and New York restaurants. The best-known Jefferson creation is the lily lamp, which consists of a twining base of metal stems and leaves with a delicate translucent bone china shade. David has also continued a 19th-century process called "lithopane," in which a thin piece of bone china is impressed with pictorial designs (usually flowery and rather sentimental) in bas relief. All Jefferson's lamps, when illuminated, have striking effects.

Across the street at 321 E. Liberty the distinctive 1845 brick building that housed the law office of William Kelley has been sold to David Copi, an attorney who owns campus-area rental property. The much-admired building was at the center of a dispute last year between the city planning commission and Michigan Bell Telephone, which wanted to remove the house, its neighbor to the east (also purchased by Copi) and two houses on Washington Street for a surface parking lot.

English for Adults

The U-M English Language Institute (ELI) is known nationwide for its intensive 8-week and 1-year courses designed to enable prospective students who don't speak English to pass the necessary tests in English proficiency in order to be admitted to the university. But the classes, taught by teaching assistants acquiring their degrees in the teaching of English as a foreign language, last four hours a day and are held only in the daytime. Thus many foreigners who have jobs or child-care duties can't afford the time for classes.

Now three former ELI teaching assistants, Ira Fisher, Susan Hawley, and Sue Reinhart, have started the **Michigan Language Center** at 309 S. State. It offers another alternative geared to permanent residents: small classes of 5 or 6 hours a week aimed at either passing the proficiency test or practicing English in a non-intensive way. Classes will involve less repetition than the ELI course. Classes cost around $115 for a 6-week session.

For the future the center's three founders hope to obtain government permission to grant student visas to foreigners for their period of study here and to place them in Ann Arbor homes. They are also interested in expanding into other areas: foreign languages for English-speaking adults; courses in seldom-taught languages like Swahili; and foreign language learning for children.

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Still More New Restaurants

With the sale of the **Bolgos restaurant and convenience store** at 3535 Plymouth Road, an old name disappears from the Ann Arbor business scene. The Bolgos dairy next door was sold two years ago. Frank and Katie Wang of Saginaw are removing the convenience store and changing the restaurant, including the basement Tuebingen Room, into another of their **Forbidden City** Chinese restaurants. (Saginaw and Flint already have Forbidden Cities.) Margaret Shepperdson of the Bolgos restaurant will manage Ann Arbor's Forbidden City. The opening is scheduled for the first part of September.

At **Saca Taco,** a new Mexican short-order restaurant at Thompson and William (previously the location of Onassis Coney Island), Mexican dishes are made from scratch—something different from typical Mexican fast food establishments, the owners tell us. Alex and Linda Melnyczuk started their first Saca Taco in their home town of Romeoville, Illinois near Joliet. Friends here urged them to try another in Ann Arbor. Linda's mother is Mexican, and her recipes for tacos, tostadas, and enchiladas are used. They incorporate dried beans cooked on the premises, not canned bean mixtures, and refried beans that are actually fried again, not simply warmed up. The restaurant, which used to be a gas station, is short on space. Plans are to enclose the 36-seat terrace with glass for winter.

Afternoon Delight, a restaurant described by an employee as "sort of a healthy McDonald's," has opened at Liberty and Fifth where Fisher Pharmacy used to be. The 90-seat restaurant serves a menu of cold meat and seafood sandwiches (from $1.65 to $2.45), salads ($1.45-$3.45), and desserts, including a special yogurt crepe. Ann Arbor's is Michigan's fourth Afternoon Delight; they evolved from Larry Hedeman's successful yogurt shop in a Lansing mall.

Random Gleanings

A Periodical Retreat has moved out of Charing Cross book shop and into a larger second-story space above the Ann Arbor Music Mart at 336 S. State. Owners Sam and Kay Mahaffy will expand their selection of alternative, small press and foreign magazines and add books from similar sources. They also plan to establish a separate section on Ann Arbor publications of all kinds.

At **Leopold Bloom's,** 118 W. Liberty, an official grand opening will be held July 10-12, seven months after the elegantly-appointed restaurant actually opened. Owner Ned Duke says he didn't want a celebration until he could do it up right. A searchlight will scan the skies to mark the occasion.

BRIEF NOTES: **Bonzo Dog Records** at 1315 S. University has closed. . . . **Jo-Ann Fabrics** and an **Arthur Murray Dance Studio** are moving into the Old World Mall at Westgate. . . . In Kerrytown, **Peckerman the Pickleman** has been replaced by the **Kerrytown Pantry. . . .The Blue Frogge** at 611 Church has gone Mexican. It will reopen July 18 as **Don Cisco's,** featuring Mexican decor, a Mexican dinner menu, a mariachi band playing at dinner, and disco beginning at 9 pm.

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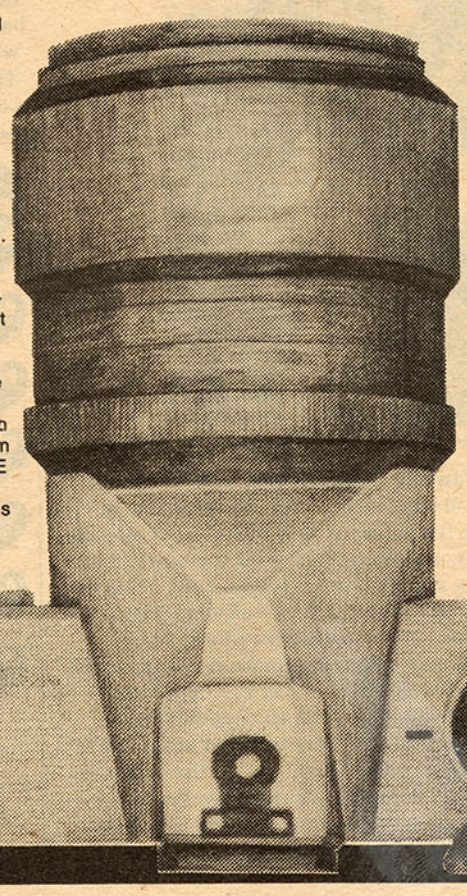

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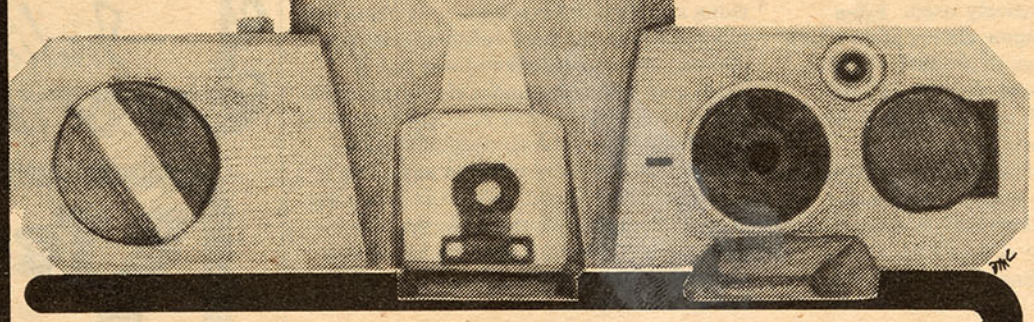

Your Entry

JUDGES: Jack Stubbs, Photographer (Ann Arbor News), Fred Crudder, Professional Photographer (Studio "C"), John Orr, Basketball Coach, University of Michigan, Hazen Schumacher, Director of Broadcasting, University of Michigan Television Center, Joe Falls, Sportswriter (Detroit Free Press).

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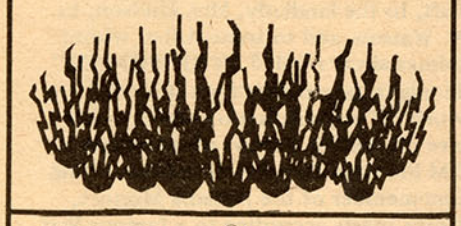

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The Tax Reform Movement and the U-M

Is The University of Michigan endangered by citizen moves to hold back state spending? It depends on whom you ask.

DOES the much-heralded "taxpayer's revolt" spell trouble ahead for The University of Michigan?

Last week, California voters overwhelmingly approved Proposition 13, also known as the Jarvis-Gann amendment. On the surface, Proposition 13 doesn't seem to have much relation to higher education. It rolls back assessments on homes by limiting property taxes to one per cent of the market value and holding down future assessment increases to two per cent annually. However, in a speech last Wednesday, Jerry Brown, California governor, announced several state budget cuts to help local governments make up for the revenue loss from Proposition 13. Included in those cuts were the University of California and state university and college systems.

Come November, Michigan voters may have a chance to vote on a proposed constitutional amendment that focuses on the state's taxing power. The Michigan proposal, sponsored by Michigan Taxpayers' United for Tax Limitation, would freeze taxes on property, income and retail sales as well as on cigarettes, gasoline and liquor at the current level of 9.7 per cent of the total personal income in the state.

It would permit an increase in state taxes only to meet "emergencies" and then only by agreement of the Governor and two-thirds of the Legislature. Voter approval still would be required to boost any local tax millage.

Pro tax reform Professor Paul McCracken: "Taxpayers are not forever going to allocate a growing share of their income to taxes. If they did that, eventually it would reach 100 per cent."

Two years ago, The University of Michigan took a stand opposing Proposal C, a constitutional amendment that would have limited state revenue and expenditures to 8.3 per cent of personal income in Michigan. It is not yet certain, assuming its supporters succeed in their present petition drive to get the amendment on the November ballot, whether the U-M will take a stand this time.

Richard Kennedy, vice president for state relations, says the University is "studying the resolution." However, "As with Proposal C, we will take no stand without the Regents' backing." Kennedy acknowledges that the Michigan proposal could have some impact on higher education funding.

ONE University faculty member who spoke out on behalf of Proposal C two years ago also endorses the Headlee amendment. "It was a good idea then and it is a good idea now," says Paul McCracken, Edmund Ezra Day professor of business administration and honorary co-chairman on the petition drive to get the current amendment on the ballot.

"Taxpayers are not forever going to allocate a growing share of their income to taxes," says McCracken. "If they did that, eventually it would reach 100 per cent."

Noting that the California amendment, which dealt only with local property taxes was "not carefully drawn," McCracken says he favors the Michigan proposal's emphasis on limiting the "rate of increase in state spending."

McCracken says he believes it appropriate for tax revenues to rise only when people's wages—and therefore their ability to bear the burden—also go up. Despite the constraint on future state allocation, he added, "there is no reason for higher education to be inordinately disadvantaged" with respect to other state spending areas.

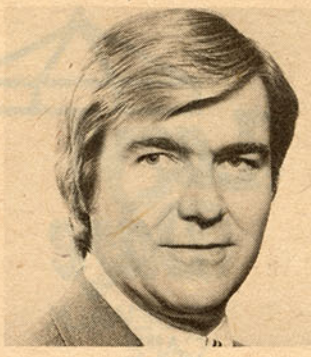
ON the other hand, James L. (Jerry) Miller, Jr., professor of higher education, calls the Michigan bill "a wolf in sheep's clothing. In the long run, it's just as dangerous as Proposition 13." By limiting the state's flexibility in raising new tax dollars, Miller argues, the amendment "creates the situation in which the state must give first priority to commitments already made and to emergency situations. Many of those commitments will increase, leaving a relatively small discretionary fund."

The result? Colleges and universities will be "caught in the middle," says Miller. "The state will have fewer flexible dollars. Fixed increases in higher education spending for such areas as utilities and social security will use up a substantial portion of any small increases higher education gets. There will be little or no money for new programs and activities. The only way out would be to raise tuition, thus continuing a pattern that has already gone too far, and to increase contributions from private donors."

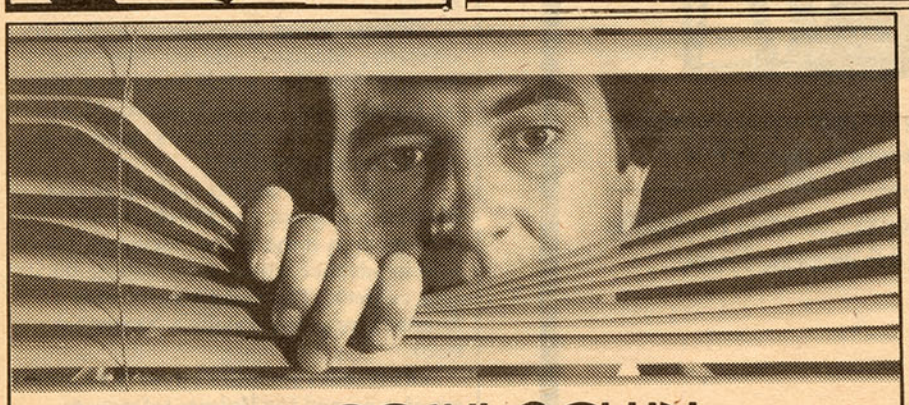
Miller says he is worred that "politicians won't take a leadership role" in opposing the amendment. "The people of Michigan haven't made up their minds. They are entitled to the best advice the political leaders can give them. The meat axe approach is not the way to fine tune government operations."

— Lou Cartier and Judith Phair

This article first appeared in the June 19 issue of the University Record, *the U-M faculty-staff newspaper and is printed here with permission of the editor.*



U-M Professor James Miller on the impact of Michigan's Proposal C if it passes: "Fixed increases in higher education spending for such areas as utilities and social security will use up a substantial portion of any small increases higher education gets."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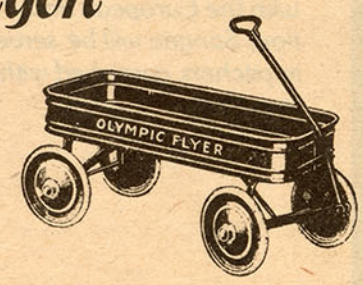

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The Arcadia Mixture

Ann Arbor's Sherlock Holmes club boasts some sophisticated fans of the turn-of-the-century detective, including one whose newly published Holmes mystery may become a best seller.

THE members of an Ann Arbor club called the Arcadia Mixture have one thing in common. They love Sherlock Holmes. Members refer to the four novels and fifty-six Holmes stories as "the Canon" or "the Sacred Writings." They contend that Dr. Watson actually did the writing but that Conan Doyle took credit unfairly as literary agent and executor.

Most members of the Arcadia Mixture can identify the context of nearly anything in the writings. They know the number of stairsteps at 221B Baker Street (seventeen). And, of course, they remember the line spoken by Holmes to Watson in "The Crooked Man" which inspired the group's name: "You still smoke the Arcadia mixture of your bachelor days, then! There's no mistaking that fluffy ash upon your coat." One member of the Arcadia Mixture, Loren D. Estleman, was even inspired to write his own Sherlock Holmes novel. This month it was published in hardcover by Doubleday under the title *Sherlock Holmes Vs. Dracula.*

Ann Arbor's Sherlock Holmes club is a "scion society" or offshoot of the national Baker Street Irregulars. The "Constitution and "Buy-Laws" of the national club state that any member who fails to identify and place in story context any reference made by another must buy the current round of drinks at the meeting. This rule is not enforced in Ann Arbor. Another national law states that canonical toasts must be made to people in the stories, after which "members shall drink at will." That rule *is* followed here. The document ends with two more rules: "All other business shall be left for the monthly meeting" and "There shall be no monthly meeting."

Peter Yates

Examining Sherlockiana are Arcadia Mixture officers (l-r) Phillip G. Hoffer, David K. Maxfield, Frederick C. Page, and Loren D. Estleman.

In Ann Arbor the toasts are most frequently made to Holmes' brother, Mycroft, to the landlady, Mrs. Hudson, to Dr. Watson, and to Irene Adler, whom Holmes always called "THE WOMAN." He might have married her if he had not sworn off any distraction which might have diluted his powers of investigation. U-M librarian David K. Maxfield, a longtime member of the Arcadia Mixture, always toasts according to a famous Watson boast, "To all THE WOMEN Watson experienced in many countries on three separate continents."

The local group bases much upon references to "The Crooked Man." The Arcadia Mixture's newsletter is called *The Fluffy Ash*, and the club's treasurer is The Most Crooked Man. Its secretary is Second of Samuel, and its corresponding secretary is the Ichneumon, referring to a rare animal that figures in the story.

Chief Tobacconist (President) is Frederick C. Page, once owner of the Depot House, an Ann Arbor restaurant missed by many. Today Page is a professional recruiter of data processing personnel. He, along with former Ann Arborite Josh Pachter and U-M English professor Laurence Goldstein, formed the group in 1974. "We have a librarian, a Ford production executive, a part-time film-maker and a selection of other people," Page said. Ages of members currently range from 25 to 65, with both sexes represented.

Why are they part of the Arcadia Mixture? Says Page, "As many have said before, to keep the memory green." He added, "It's a good reason to get together, from a social standpoint, with people who have at least one thing in common." Estleman told us, "It's for evenings of pure pleasure. It sort of reminds me of the corporation board members who get home from work, go into the basement and play with model trains."

Page added, "Anyone who likes the Holmes stories is welcome to attend our meetings whether or not they are experts." For information people should call Page at 761-3556 or David Maxfield (971-6573).

"We meet four times per year, but 'irregularly,' Maxfield told us. They have a Summer Blending, a Fall Packing, a Winter Lighting and Spring Smoker. Meetings are either in a member's home or at various local restaurants.

A quiz on the stories is given at each meeting but is not a requirement for joining, as in some cities. Members are told in advance which story will be the quiz subject. The highest score wins a Sherlockian prize, usually a hardcover book.

Other scion societies across the country are also named for Holmes references. Some names include: The Greek Interpreters in East Lansing, The Solitary Cyclists in South Bend, The Scandalous Bohemians in Akron, Mrs. Hudson's Lodgers, The Old Soldiers of Baker Street (the "old SOB's) and The Creeping Men in

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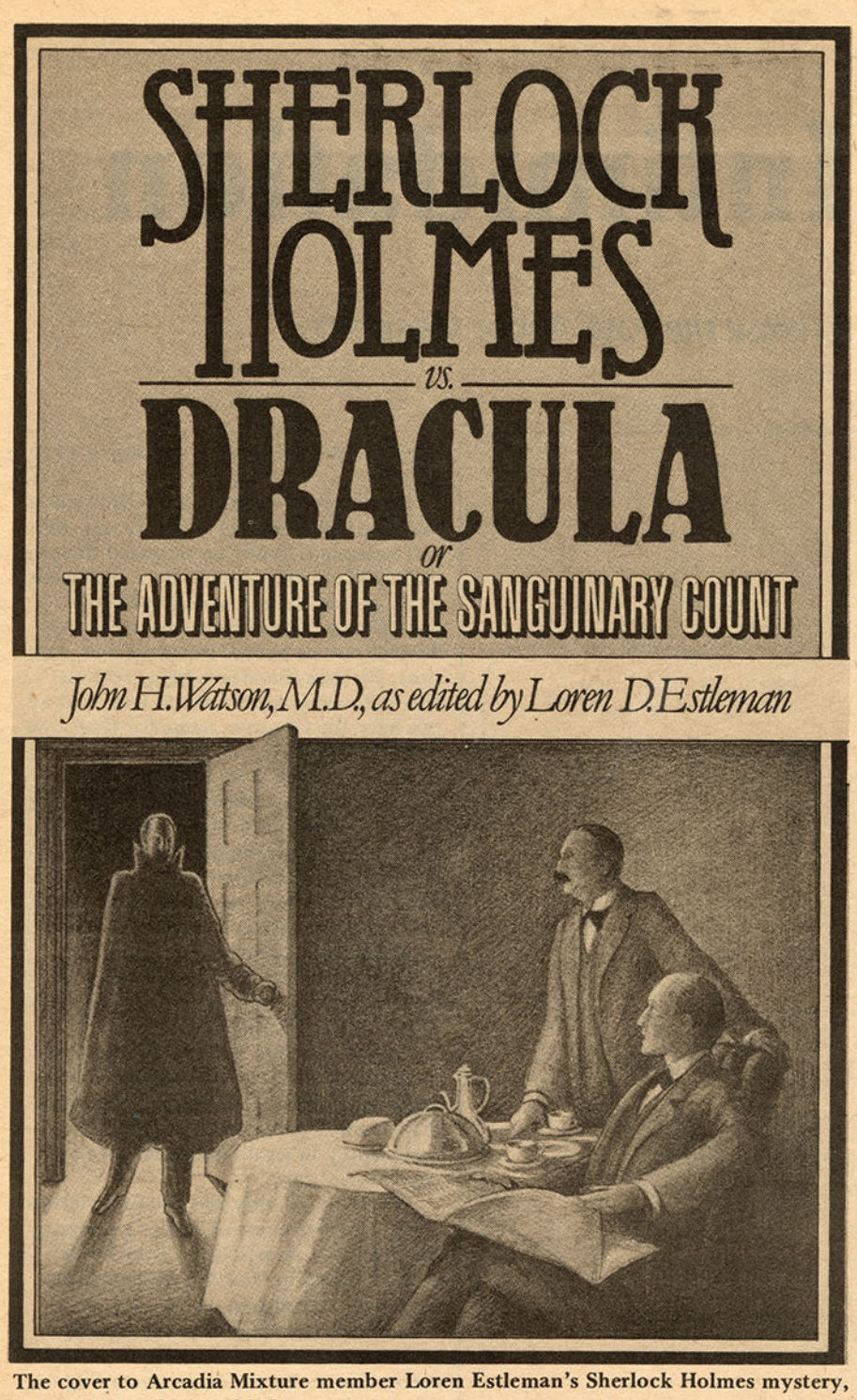

The cover to Arcadia Mixture member Loren Estleman's Sherlock Holmes mystery, just published by Doubleday.

Cleveland. A women's scion society in New York, The Adventuresses of Sherlock Holmes, always toasts Holmes as "THE MAN." They have a tea to celebrate the day Irene Adler outwitted Holmes.

The national *Baker Street Journal* carries articles and news. Ann Arbor group doings are reported in each issue. David Maxfield has twice had articles published in the *Journal*, a Sherlockian honor. All the articles are written in total seriousness down to the tiniest detail. To do otherwise would violate decades of tradition. It would also spoil the fun.

Local newsletters include *The Lens, Sherlockian Meddler,* and *Afghanistanzas* (published by the Afghanistan Perceivers—the first line ever spoken by Holmes to Watson was, "You have been in Afghanistan, I perceive.")

THE Arcadia Mixture's biggest news is the appearance of member Loren Estleman's novel, *Sherlock Holmes vs. Dracula,* published this month by Doubleday in the U.S. and Canada. A New English Library paperback of the novel will follow soon in England, and there is a possibility of a film adaptation. American paperback rights are being negotiated through Estleman's agent.

Estleman still works as chief writer for the weekly *Dexter Leader* newspaper. Ten years ago, at the age of 15, he tried sending his first stories to magazines. They always came back with rejection slips. He kept trying. "For some reason I never gave up," he said. "You have to keep trying even though you sometimes think they're stuffing the stories back into the return envelopes without reading them."

In 1976 Estleman made his first sale, a full-length novel. *The Oklahoma Punk,* a fictional account of the career of a 1930's Public Enemy Number One named Wilbur Underhill, was published by Major Books as a paperback original. Estleman then got an agent. Next came *The Hider* (Doubleday, 1978), a Western about the last buffalo hunt in the U.S. This hardcover book was followed by the Sherlock Holmes novel and his latest acceptance, *The High Rocks,* another hardcover Western to be published later this year by Doubleday. At the age of 25, he has sold four novels in less than two years.

Sherlock Holmes Vs. Dracula is Estleman's biggest triumph. The novel opens with the arrival in England of a Russian schooner swept into Whitby Harbor by a storm. No one is aboard except the captain, lashed to the wheel, and a huge black dog which leaps off the end of the ship the moment it beaches. Holmes is called into the case when a lady in white is found to be abducting children who turn up the next day with mysterious wounds on their throats. Eventually Dracula himself confronts Holmes and Watson at 221B: "Gathering his cloak about him, Count Dracula turned and swung open the door. Halfway through the doorway he stopped and fixed Holmes with a bestial glance. 'There are far worse things than death, Mr. Holmes. Persist, and I promise you that you will find out what I mean.' "

Author Estleman told us that Doubleday's promotion of the book will be the key to its sales. "There's a good chance Doubleday will bring Doyle's daughter Dame Jean Bromet over from England to tour the U.S. to promote my book. I'm very pleased with Doubleday's promotional budget."

The publisher went along with Sherlockian tradition by having Watson's name as author and Estleman's as "editor." With tongue in cheek Estleman insists, "I found the lost Watson manuscript in an auction lot of the effects of Holmes' cousin Dr. Werner in London, Ontario."

The writing or "editing" of the book was preceded by weeks of research. "I re-read *Dracula* and took notes," said Esgleman. I then re-read all sixty Holmes stories on a daily basis. Watson's style is very distinctive. Any errant form of that—any wandering away from his style—would be painfully apparent."

Why do so many people still feel such attachment to Sherlock Holmes? An eminent Sherlockian scholar, Edgar W. Smith, once replied to all those who wonder what it is people love so much about Sherlock Holmes: "We love the times in which he lived, the half-remembered, half-forgotten times of snug Victorian illusion, of gaslit comfort and contentment, of perfect dignity and grace." He added that people love "the England of those times, fat with the fruits of her achievements, but strong and daring still with the spirit of imperial adventure."

Loren Estleman has a more succinct explanation for the persistent interest in Holmes. "At least in those days we had a true hero, a Sherlock Holmes between us and evil."

— *Tom Staicar*

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The Tactics of Intimidation

How Phil Power's corporation is trying to erase the Ann Arbor Observer.

IN two years of publishing the *Observer,* we have endured most of the hassles that every modest publication such as ours encounters: the story idea that doesn't pan out, the advertiser that cancels at the last minute, the distribution truck that breaks down. But now we've made the big time. Another publication, actually a whole chain of them, is threatening to sue us.

A few weeks ago, we received a certified letter from Richard Aginian, president of Suburban Communications Corporation (SCC), which publishes 28 newspapers, including the twice-weekly Observer and Eccentric papers in the Detroit suburbs. SCC is owned by Ann Arbor multi-millionaire Phillip H. Power, son of former U-M Regent Eugene Power, himself founder of University Microfilms. Phil Power, in case you've missed his hundreds of radio and television commercials, is a candidate for the Democratic U.S. Senate nomination in next month's primary.

Aginian informed us that SCC publishes newspapers with names similar to ours, such as the "Plymouth Observer" and the "Canton Observer." Further, he said, the name "Observer" has become synonymous with his company's papers. Our continued use of the name Observer, he claimed, constitutes "unfair competition." This is somewhat like saying that "New Times" is unfairly competing with "The New York Times." Nevertheless, Aginian gave us seven days to cease our name or he would take legal action.

All of this struck us as quite odd. We weren't aware, and still aren't, that the *Ann Arbor Observer* competes with any of Power's papers. We have known that his publications existed, but like most Ann Arborites, we've never seen a copy of any of them.

Aginian says SCC's papers circulate in Washtenaw County, "including the Ann Arbor metropolitan area." This should come as a surprise to even SCC's own advertising people, whose advertising rate card does not indicate any Washtenaw circulation at all, let alone any in the Ann Arbor area.

We like our name and aren't inclined to change it. What's more, we've spent two years developing our publication and our identity. Phil Power is a newspaper publisher, and as resident of Ann Arbor he must have known about us long before this. Why such unneighborly behavior all of a sudden, after two years?

SCC

SUBURBAN COMMUNICATIONS CORPORATION

[illegible] Schoolcraft Road Livonia Michigan 48150

June 14, 1978

Ann Arbor Observer Company
502 E. Huron Street
Ann Arbor, Michigan 48104

Gentlemen:

We have been advised that you have been actively publishing a newspaper entitled the "Ann Arbor Observer".

Be advised that Observer & Eccentric Newspapers, a division of Suburban Communications Corporation, publishes newspapers which are circulated in the greater Ann Arbor area under assumed names substantially similar to the "Ann Arbor Observer", including Plymouth Observer and Canton Observer.

"Observer" newspapers have been in circulation for a substantial number of years in the Wayne and Washtenaw County areas, including the Ann Arbor metropolitan area. The name "Observer" has become synonymous with the Observer & Eccentric Newspapers and is associated in the public mind with Suburban Communications Corporation and your continued use of the name "Observer" constitutes unfair competition.

Therefore, we hereby demand that Ann Arbor Observer Company, its employees, agents, and representatives cease and desist from any further use of the name "Observer" or any other similar name. We further demand a written response to this demand evidencing your intention to cease and desist such unfair competition within seven (7) days of the date of this notification.

Unless immediate action is taken as hereby demanded, we are prepared to take necessary legal action to protect our trade name.

Very truly yours,

Richard D. Aginian

Richard D. Aginian
President

Richard Aginian's unfriendly letter to the Observer.

We and our lawyers doubt that SCC has any legal case and suspect that they know that, too. Our best guess is that the letter was designed to intimidate us into dropping our name. But why should SCC bother with us if we don't compete with them?

It may well be that SCC plans to enter the Ann Arbor market in the future. Several years ago, Power investigated the possibility of starting a paper here, and went so far as producing a sample edition of a prospective "Washtenaw Observer." He decided not to pursue the project at that time. Perhaps the idea is being revived, and SCC wants us out of the way so they can have the Observer name for their own use in this area.

Dick Aginian won't discuss his company's plans for entering this county with another publication. When asked about SCC's plans, Aginian said, "I just can't comment on that one way or the other. What you're asking me to do is divulge our corporate strategy, and I will not comment on that to you or anybody else." He added, "If somebody sees an opportunity and thinks he can make a buck, he's probably going to do it."

SCC's ability to intimidate is not insignificant. With annual revenues in the neighborhood of $15 million, SCC could drive a small operation like ours into bankruptcy in legal fees, even if they have no real case.

We are apparently not the first victims of the aggressiveness of Power's company. According to an article by Tom Wieder just published in *Monthly Detroit* magazine, long established, locally owned community newspapers in Plymouth, Farmington, and Southfield were bought up by Power. By and large, according to Wieder, these papers lost much of their local identity when they were taken over by Power's corporation. While each of these so-called "community newspapers" has its own front page, much of the content is the same in all of the chain's papers. There is one centralized editorial staff.

We have never had any contact with Phil Power. What little we know about him comes from his campaign ads and Tom Wieder's article. Power portrays himself as a sensitive, community involved newspaperman. But the company he created certainly doesn't display that sensitivity. We are, after all, a community publication in Power's home town.

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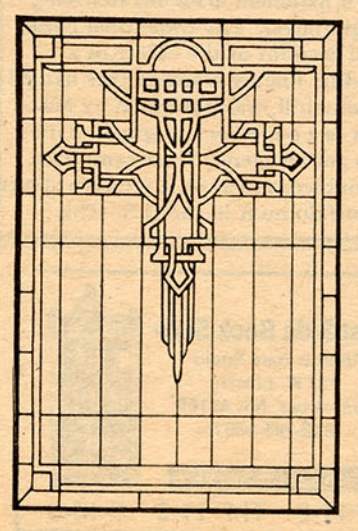

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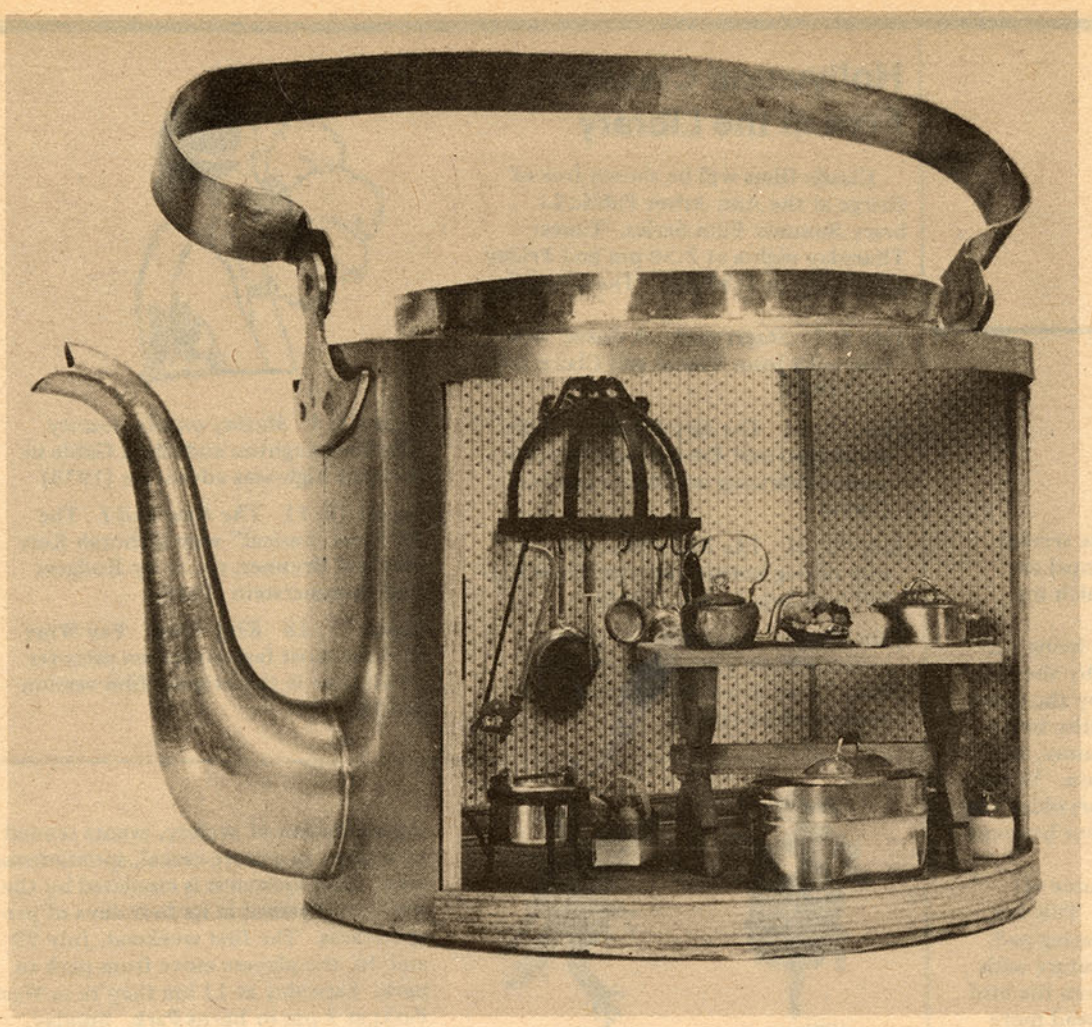


Peter Yates

Peter Yates

Jason and Jacqueline Getzan work on a miniature brass bed.

This cut-away copper tea kettle is a travelling display case for Jason's miniature kitchen.

Jewelers Turned Miniaturists

Jason and Jacqueline Getzan, metalcrafters, sculptors in metal, and jewelers in the modern mode, are well-known to Ann Arborites through their past association with Sixteen Hands and at the Ann Arbor Street Art Fair where they have exhibited for the past six years. Last November they decided to use their skills to build and to begin furnishing a dollhouse. It was to be a Christmas present for their ten-year-old daughter Sheryl.

They undertook the project with enthusiasm and soon found they were getting up earlier and earlier each morning to get back to the work. At night they could barely make themselves stop working to get some necessary sleep. They had passed into the obsessive world of the hobby miniaturist.

In January Jason and Jacqualine took stock. They had experienced two months of joy working side by side on such exquisitely crafted items as a six-inch-long brass bed, a six-inch-high gilded Victorian hat rack, a tiny Victorian music stand, and an elaborate chandelier, two inches wide, that really lights up. They had made a complete line of wee kitchen utensils in tin-lined copper and a set of miniscule kitchen knives, all accurately reduced to the standard miniaturists's scale of one inch to one foot. They had learned a great deal about the resurgence of interest in miniatures which over the last four years has made the making and collecting of them the fastest growing hobby in the country.

Miniatures have always exerted a fascination for some people. Miniature furnished rooms have been found in Egyptian tombs. Sarah Bernhardt was wild about miniatures. In 1924 Queen Mary was presented with a spectacular 1/12th scale palace from her loyal British subjects. The most famous artists, artisans, and craftsmen of the day—silversmiths, bookbinders, furniture makers, glass blowers, ad infinitum—contributed to its fittings. What's new is the size of the present explosion of interest in miniatures and the growing awareness among collectors that the finest examples make very profitable investments.

In view of these developments, the Getzans began to entertain a shy hope. Could they, they wondered, make a living doing what they most loved to do for the rest of their lives? They determined to try.

Quite tentatively they offered a few items for sale through the retail outlet of the Miniature Makers' Workshop in Birmingham, Michigan. These items sold out immediately. The Workshop engaged Jason to design and direct certain portions of the programs they put on for the hundreds of hobbyists who come from all over the country. Paying $275-$300 per three-day session, these students learn to paper walls, glaze windows, drape windows, and lay carpet in a dollhouse,—all within the horrendously difficult discipline of keeping the scale accurate—not only in overall size, but also in the critical matter of correctly-scaled textures.

Now the Getzans knew that miniatures were a multi-million dollar craft industry and that there was no limit to what a truly interested skilled craftsman could achieve in it, particularly at the highest levels. They knew they had the necessary skills, and they had developed a love for the work. So they decided to give up making jewelry and devote themselves to making miniatures. Since January they have been furiously engaged in producing about forty items in limited, signed, and numbered editions of ten or less. They also do some custom work, but for the present they prefer to concentrate on the editions as they go about establishing their national reputations. Their studio is in their home in Ann Arbor.

The miniature field is highly specialized. There is a brick manufacturer in New Jersey whose miniaturist wife persuaded him to market a line of bricks scaled to the standard miniaturist's scale of 1" to 1'. He has now branched out into all kinds of building supplies for hobbyists: shingles, flagstones, a fine-textured mortar. Wallpaper manufacturers are photographically reducing patterns to a suitable scale. Both these lines are mass-produced.

Judee Williamson of Tecumseh, on the other hand, is a custom craftsman,—an expert in the miniature approach to fabric. Her prices reflect the extreme difficulty of her work, in which accurately-scaled weight, drape, pattern, decoration, and size of stitching must all figure. The Getzans' brass bed sells for $100. The same bed dressed with Williamson's pillow shams, flounces, and bedspread costs $250!

Should you be wondering if a real living can be made in miniatures, consider these facts. A maker of tiny pianos asked $1200 apiece for them. He has retired, and prices on his pianos now equal the real thing. (They don't play). One man makes rugs in petit point which sell for $700. (Kits to work yourself are also available.) In Denmark a miniature palace appraised at $260,000 is housed in a building that cost only $50,000. Perhaps the most stupefying news about this astonishing business comes out of Virginia, where a bank recently granted a mortgage, rumored to be $20,000, on a dollhouse!

Before becoming a miniaturist, Jason Getzan built two race cars which raced in the Indianapolis 500. Next he worked for auto companies where he built experimental engines like the Wankel. From this he moved on to metal sculpture and then finally jewelry—always scaling down, down, down. He believes there are some people for whom immersion in the world of the very small is a real need. The enormous increase in the number of people in the field seems to bear him out. "The closet miniaturist has come out," he says. "To be good at this you have to learn to think small—almost to BE small."

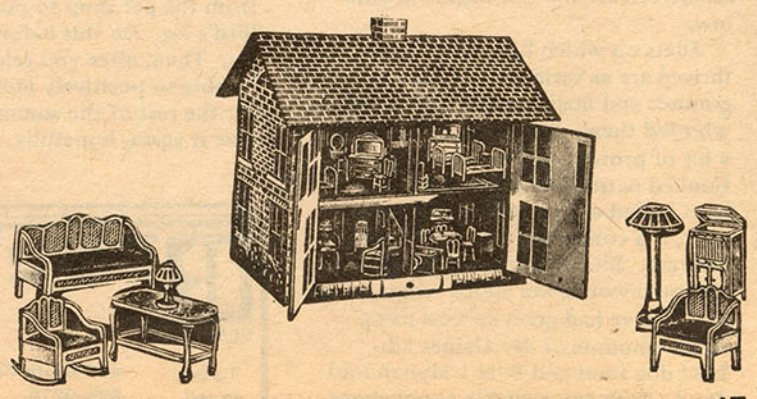
"Look at Jason's hands," adds Jacqueline. "They are average size men's hands. But, see? He's learned to use them in a small way."

"We're enjoying ourselves so much we are putting our whole lives into this work," Jason continues. "We run our own race and we've noticed that other people in the field are totally generous to each other. We have never felt any of the competitive pressures so evident in other craft fields. And we're so overwhelmed with orders we can't keep up!"

Jacqueline loves working at the forge and concentrates on the kitchen items. Jason is now designing a Tiffany-style lamp. These have been available to collectors in plastic, since glass sufficiently thin for the scale can't be cut small enough. Jason's lamp, however, will be made using the very difficult plique-a-jour technique developed by Rene Lalique, who was working in Europe contemporaneously with Tiffany. It involves the fusing of powdered enamel (the "glass" in miniature scale) within the interstices of a metal framework.

The Getzan's booth at the Ann Arbor Street Art Fair on South University near Church will be the first ever to exhibit the wonders of crafts in miniature. Daughter Sheryl Getzan, meanwhile, loves her dollhouse that started it all.

– Annette Churchill



Leisure Notes

Raising Baby Birds

Finding a scrawny baby bird and trying to feed it is one of the perennial crises of childhood. "It fell out of its next," the children will explain, and then they beg to raise the tiny bird.

July is the commonest time baby birds are found out of their nests. They haven't actually fallen out, rather the nests themselves have fallen apart, have been exposed to too much wind and rain.

If you are faced with the prospect of hand-feeding a nestling– starting at dawn each day, for several weeks, perhaps you should first consider returning the bird to its nest. If the nest cannot be found, the only other reason you might use for not welcoming the bird into your family is, if it is already well-developed, that it will be fed by its parents when they find it again.

On the other hand, if the bird is not well-feathered, it will not survive unless you help it. Even then the risks are great: your cat and your neighbor's must be locked out, and the bird must be healthy in the first place.

Begin by offering the bird some water from a dropper or a piece of bread soaked in milk or egg yolk. Hold the bread with tweezers. Make soft maternal, bird sounds in order to elicit begging; it doesn't matter whether you murmur or coo or chirp, just be consistent so the bird will associate those sounds with feeding. Then put the dropper or tweezers well down into the bird's throat. When it starts to swallow, squirt or release and withdraw. A little at a time works best.

If the bird doesn't beg, wait half an hour and try again. It will eventually beg. Resort to force-feeding it only after several hours have passed. To do this gently pry open the bird's bill and insert the food deep into its throat; release when it begins to swallow.

Diets on which baby birds have thrived are as varied as the backgrounds and imaginations of the people who fed them. The idea is to provide a lot of protein and enough water. Cooked oatmeal and the yolk of a hard boiled egg mixed and dipped in milk, is a commonly recommended mixture. Bits of soft fruit, berries, and earthworms are added when available. I have had great success using equal amounts of dry Gaines kibbled dog food and 8 'N 1 Mynah bird food. Both are available at pet shops. I soften them in water before serving. "Wax worms" (from bait shops) are expensive, but a delicacy which my birds devour.

You will know if you are being successful in feeding your bird by the vigor with which it begs and by the quality of its droppings. A healthy bird's fecal sac is gelatinous, not runny, and has a prominent white portion. Young birds will beg every half hour; older birds will go as long as an hour between feedings.

Young birds require a source of warmth, especially at night. This can be easily provided with a heating pad. Be sure to check the temperature with a thermometer placed between the bird and the pad. It should not read more than 103° F. If it does, insulate the bird by putting sheets of tissue paper or napkins between the bird and the pad. Also, cover the bird at night with a cloth to keep it in the "nest" until morning.

Both the bird and the heating pad can be kept in any convenient container—a basket, a soup tureen or a shoe box, for example. There is no need for a cage, except to protect the bird from cats or to protect your furniture from droppings once the bird has fledged.

When the bird starts hopping around and learning to fly it is time to provide dry food and a little water in containers so that it will have the opportunity to feed itself. But the transition to feeding itself takes several weeks, so do not stop feeding the bird right after seeing it first take food by itself. When the bird is able to sustain itself with food from its dish and is able to fly well, it is time to prepare it for release. The idea is to continue providing food for it while giving it the opportunity to forage outside. When the bird learns to find enough food for itself, it will stop returning for the food you provide.

Despite the long hours, frequent feedings, and occassional messes, it really is fun to raise a baby bird. Give it the freedom of your house, minimize cleanup by putting newspapers under its favorite perches. Always call it in the same way and whenever you feed it make the same sounds. Then, the bird will come to you when you call; be sure to carry bits of food with you to reward it for coming. Also, be sure to get a plastic band from the pet shop to put around the bird's leg. Do this before it learns to fly. Then, after you release it, you will be able to positively identify the bird for the rest of the summer and recognize it again, hopefully, next spring.

– Steven Cohen

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Hollywood Classics Free at the Library

Classic films will be shown free of charge at the Ann Arbor Public Library Summer Film Series. Times: Thursday nights at 7:30 pm and Friday afternoons at 2:30 pm. The schedule:

July 6, 7 *Stagecoach* A classic western with John Wayne and Claire Trevor (1939)

July 13, 14 *The Gay Divorcee* Ginger Rogers and Fred Astaire in some memorable song and dance routines (1934)

July 20, 21 *The Body Snatcher* A hair-raising horror tale with Boris Karloff and Bela Lugosi (1945)

July 27, 28 *Suspicion* Academy award-winner Joan Fontaine with Cary Grant in an Alfred Hitchcock suspense film (1941)

August 3, 4 *Mutiny on the Bounty* Charles Laughton and Clark Gable in a classic high-seas adventure (1935)

August 10, 11 *The King and I* The "perfect musical" with Deborah Kerr and Yul Brynner, music by Rodgers and Hammerstein (1956)

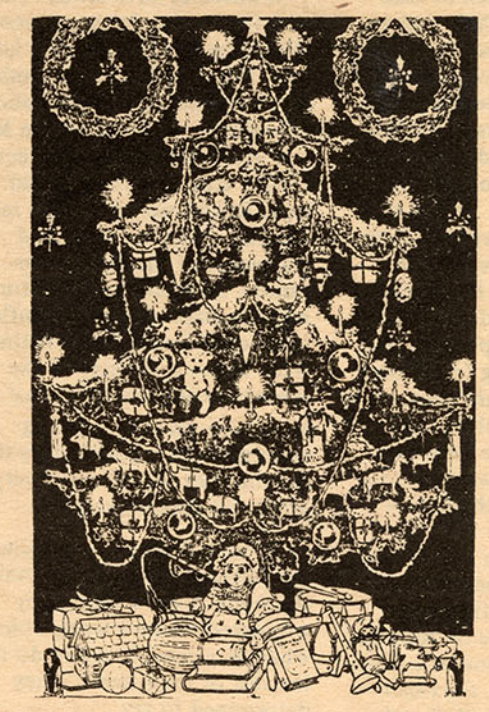
August 17, 18 *King Kong* Fay Wray and the most famous screen monster of all time in the original film version (1932)

The Medieval Festival

The Ann Arbor Medieval Festival is that loose and typically medieval melange of plays, dance and music that has by now, in its ninth year, become a summertime tradition in Ann Arbor. Before industrialization led to a clock-watching regimentation of society, events tended to happen in a more casual, spontaneous way. That looseness is emulated by the Medieval Festival in its four days of presentations. The first weekend, July 29 and 30, the players move from park to park. Saturday at 11 am they're in West Park; at 3 pm in Burns Park. Sunday, July 30 they appear on the Ark Lawn, 1421 Hill Street, at 11 am, then move to the Arboretum at 3 pm.

The second weekend features a fair around the Music School pond on North Campus with crafts booths and some food and refreshments available. Time: from 10 am to 10 pm. Players appear in costume; medieval instruments like lutes, recorders, and horns are used.

BOERSMA travel



It is *NOT* too early to make winter holiday reservations! Some resorts and airlines are already heavily booked for December.

See us now!

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14 Nickels Arcade
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INTERNATIONAL
12 Nickels Arcade
994-6204

INT. & DOMESTIC
3368 Washtenaw
971-0420

Above Ann Arbor:
Your Chance to See an Asteroid

Have you ever seen an asteroid—one of the thousands of tiny objects that circle the Sun like miniature planets, mainly between the orbits of Mars and Jupiter? This month (except July 11-23, when a bright Moon interferes) and early August (through the 8th) is your best chance for the rest of the century. I can point out Vesta, brightest of the

Illuminated ("full phase") as seen from Earth just as it reaches the closest point to the sun
to the Sun in its orbit. And it appears

Vesta's faint. You need a night that's not only Moonless but free of clouds and even haze. If it's been a

eyes and an unobstructed horizon to the S and SW. Get there by 10:45 p.m. and allow your eyes 15

1. Find Antares (rhymes with "Mary's"), brightest star in the constellation Scorpius, the Scorpion (often incorrectly called "Scorpio"). This is easy with the naked eye; it's one of the brightest stars in the sky and brilliant red (hence its name, which is Greek for "rival of Mars"). Look

degrees above the horizon (your

covers 10

of July, more like 15 degrees in early August. *Which* horizon? Due S at the beginning of July, slowly moving a little farther right each night until it's due SSW

Scorpii,

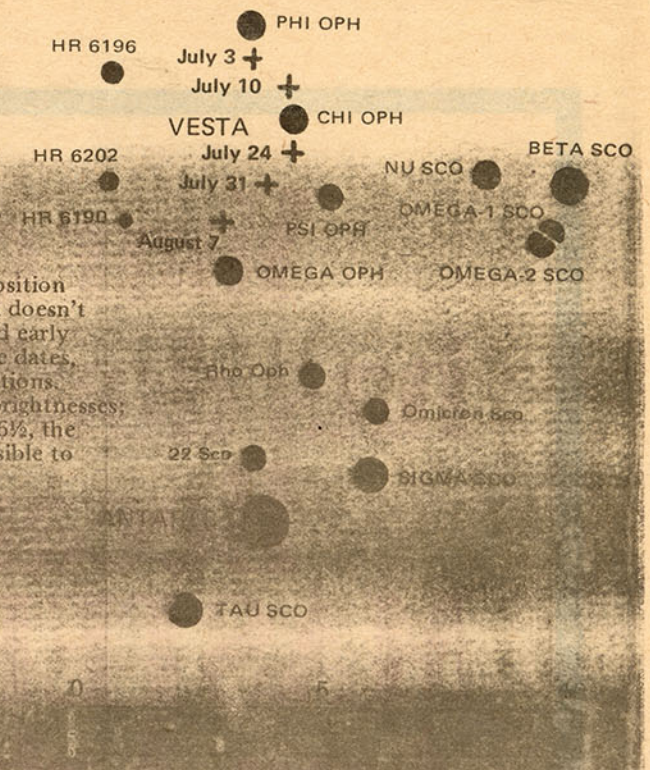
on either side of Antares. (c) In binoculars, find M4, a fuzzy round spot which is actually a

Antares. Find the star group 12 Chi 1 Pi Omega Ophiuchi (that last word, pronounced

" and also printed

pronounced "SKOR-pee-eye", means the star is in Scorpius; it's abbreviated "SCO" on our map). (b) Check in the

Crosses show Vesta's position each Monday the Moon doesn't drown it out in July and early August; on intermediate dates, it's an intermediate positions. Dot sizes indicate star brightnesses; HR 6190 is magnitude 6½, the faintest theoretically visible to the unaided eye.



3. Finally, with binoculars, look at the right place in the PCPO group for Vesta, no matter what you're looking

third "catalogue" or list of astronomical objects, just as the "M" in "M4" stood for Messier, author of another

There's nothing in the

quires a really good country sky and probably the trick astronomers call "averted vision", useful in looking for any faint object: *look* at some spot

but pay attention to the

Jim Loudon

About Asteroids

and most are fragments

Those we know are mostly in the "Asteroid Belt" between Mars and Jupiter,

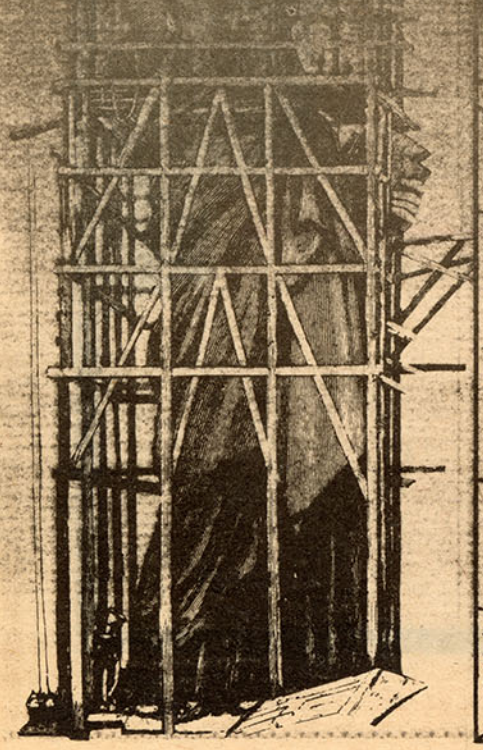
have orbits that cross those of Mars, Earth, or even Venus or Mercury. Such an object must hit one of those planets within a few hundred million

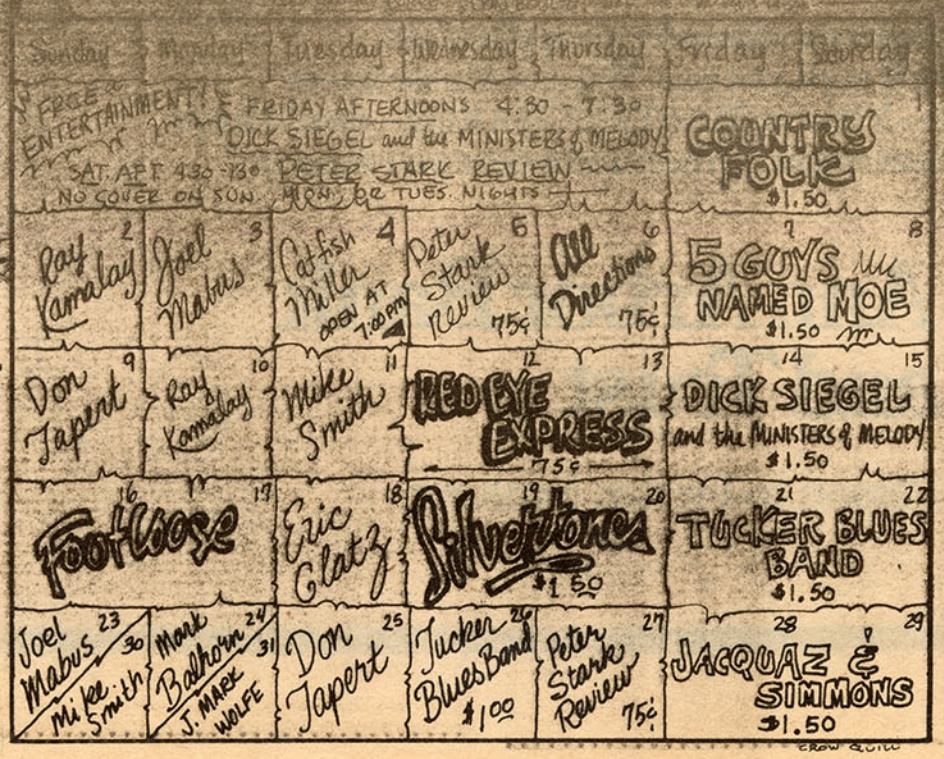
small fragments, and

today are sur-

vivors; the few big ones, including Vesta, are apparently rare exceptions, the lucky survivors.

The old idea that all the asteroids are fragments of a *single* planet is impossible, though. We can show that meteorites were never parts of objects bigger than a few hundred miles across, and asteroids (and meteorites) show a bewildering variety of compositions—different rocks and metals, some of which simply couldn't coexist on a single planet.





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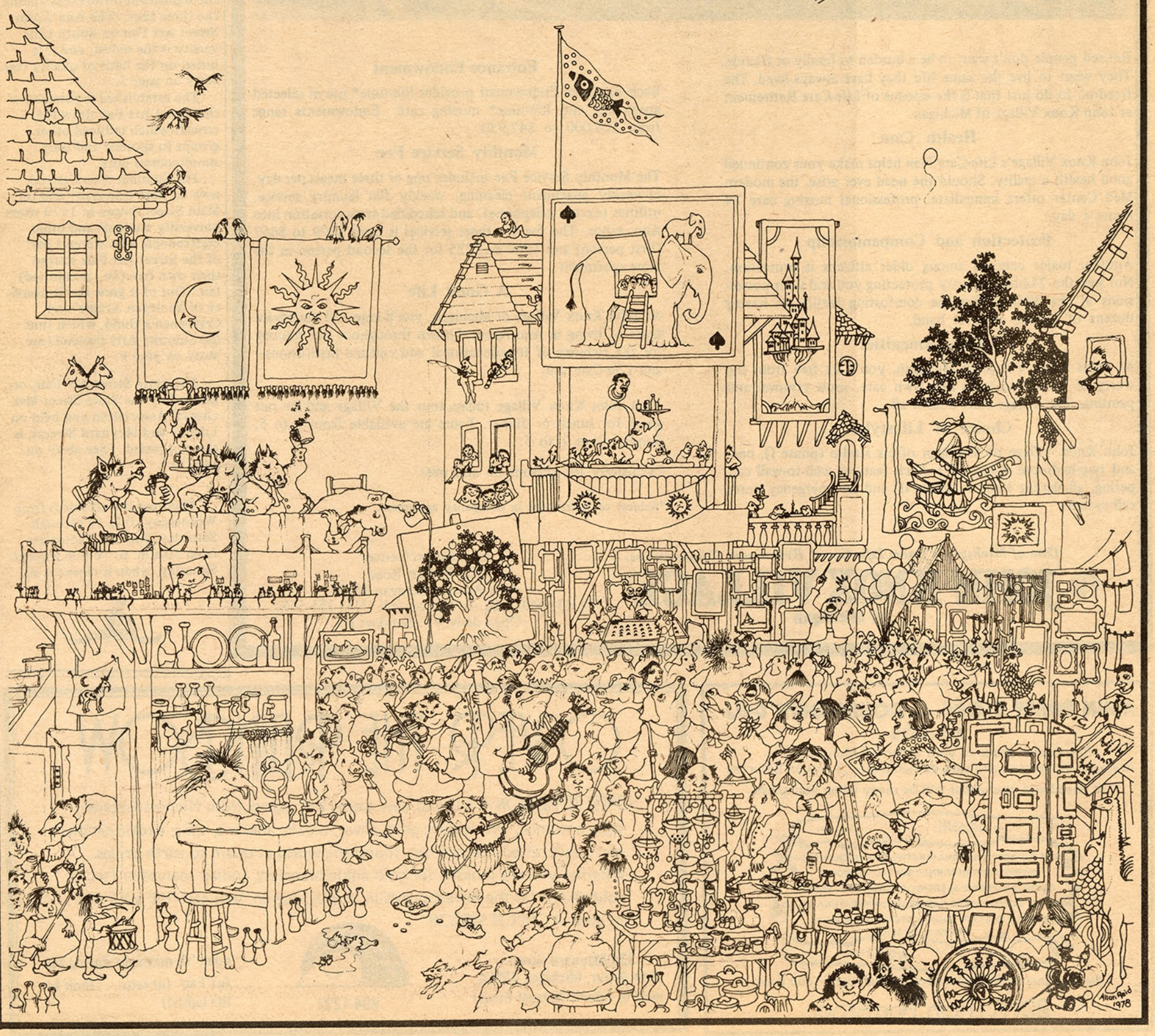
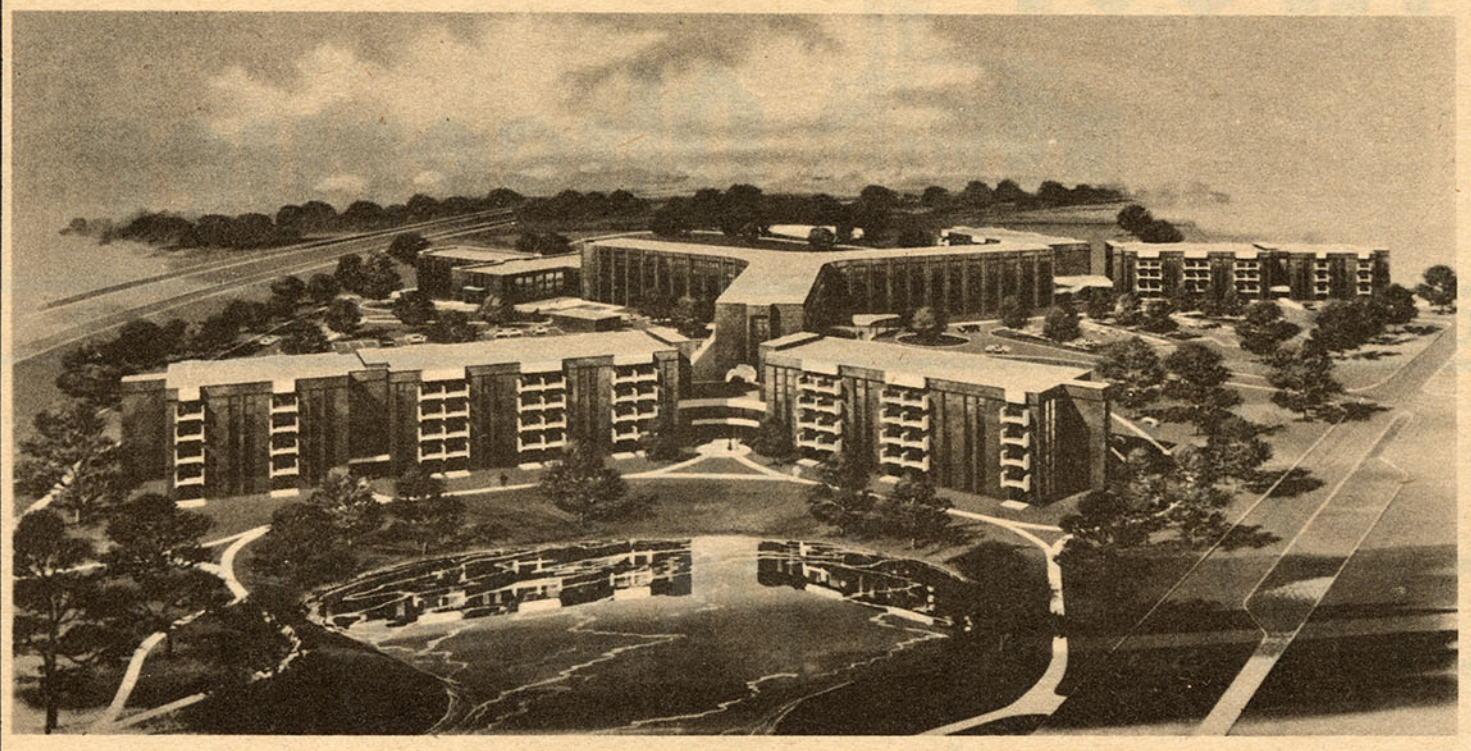
Ann Arbor Observer

ANN ARBOR, MICHIGAN — JULY, 1978

ART FAIR SPECIAL SUPPLEMENT



For people who have a lot of living to do.



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John Knox Village's Life-Care Plan helps make your continued good health a reality. Should the need ever arise, the modern Med Center offers immediate, professional nursing care 24 hours a day.

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Another major concern among older citizens is protection. Not just the 24-hour security protecting you and your possessions at the Village. But the comforting feeling of having dozens of friends close at hand.

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At John Knox Village of Michigan, you'll be free from the worry of household tasks like lawn care, snow removal and painting. The Village staff does it all.

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John Knox Village of Michigan offers studio (phase I), one- and two-bedroom apartments. Each features wall-to-wall carpeting, all-electric kitchen (phase II) and an emergency nurse call system.

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The Monthly Service Fee includes one or three meals per day, bi-weekly apartment cleaning, weekly flat laundry service, utilities (except telephone), and scheduled transportation into Ann Arbor. The fee for these services is from $299 to $667 (first person) and $199 or $225 for the second person in the same apartment.

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FOR FOUR DAYS IN JULY ART FAIRS APPROPRIATE THE CITY

For four days each July central Ann Arbor turns into somethin approaching a giant Middle Eastern bazaar, with booths, bargains, music, and wall-to-wall people. It started nineteen years ago as the Ann Arbor Street Art Fair on South University. Now it's three separate art fairs around the campus and on Main Street, too, with over a thousand artists. Bargain sale tables are in front of nearly every store.

Artists and special events make the fairs more than a huge temporary shopping center for art, crafts, and clearance bargains. You can talk directly to the artists about their work, something you can't do in a gallery or store. Demonstrations illustrate the process of producing art and crafts.

Many fair goers don't realize the significant differences among the three fairs. The Ann Arbor Street Art Fair on South University is the oldest, and it is juried on the basis of quality (see story on page 5.

The established reputation of the Street Art Fair drew the crowds which induced other groups to sponsor and start simultaneous fairs.

The Summer Arts Festival, now on East University and on Main Street, began in 1970 when university students and other craftspeople who weren't part of the Street Art Fair started their own free (i.e., non-juried) fair. Out of it grew the University of Michigan Artists' and Craftsmen's Guild, which runs the Summer Arts Festival (see story on page 8.

The State Street Art Fair, organized by the State Street Merchants' Association and held on Liberty and Maynard Streets, is also not juried. (See story on page 10.

This year the art fair is from Wednesday, July 19 through Saturday, July 22. Hours are from 10 a.m. to 10 p.m. except Saturday, when it closes at six.

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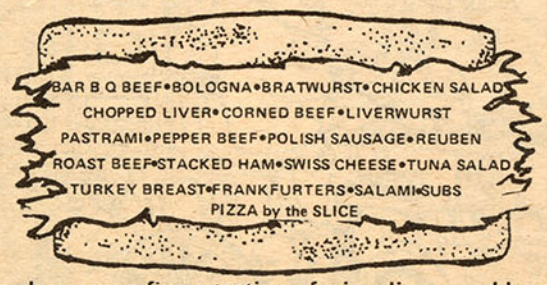

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OVER THE RAINBOW

OVER THE RAINBOW is a brand new store right across from Nichols Arcade—West entrance. We feature gold, silver, corals, abalone, silks, exotic candles and handcrafted items from 'round the world at down to earth prices. Whether you are looking for gold ankle bracelets, Indian scarves or Italian gold chains (at the lowest prices in town), stop in, you can find your pot of gold at OVER THE RAINBOW

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open 'til midnight during the Art Fair (or later. . . look for the lights!)

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THE AGONY AND THE ECSTASY
of street fair artists

"How can you possibly feel right selling that painting for a hundred dollars?"

That's a hostile art fair goer talking so loud that everyone within fifty feet can hear.

"My little daughter could do better....Mister, you're a real ripoff, y'know that? Tell me why you're not a ripoff!"

The beleaguered artist, having gotten up at 4 a.m. to drive two hundred miles, unload nearly half a ton of framed watercolors from his van and set up by 10, is sitting in his director's chair with the late afternoon sun bounding off the pavement into his face on a day that's 90° in the shade. With a parched mouth and empty stomach, he's having a hard time just keeping track of what's happening so he's *not ripped off (his smaller paintings are easy to steal), and along comes this jerk calling him a rip-off when he's lucky to get $1.50 an hour for his pains.*

THAT'S an example of a bad day for a street fair artist, and that kind of day is by no means rare. Selling your own creative work, especially when it expresses personal ideas and feelings, can be tough. "Your guts are laid out all over these tables for people to walk on," one artist said, "and indeed, sometimes, walk on them they do."

"You can become paranoid in half an hour," another artist told us. "I've had hostility toward me for all kinds of reasons. 'Why don't you get a real job?' they'll ask. A fine artist selling a painting for $500 is really subjecting himself to ridicule. A lot of sensitive artists who are very talented can't handle art fairs."

The street fair artists are besieged on two fronts. On the one hand are the ignorant questions from art fair goers who can't distinguish a handcrafted one-of-a-kind item from a superficially similar object that's mass-produced and sold at K-Mart.

From the other front come the quietly disdainful sniffs of some professional artists who, secure in salaried teaching jobs, feel that sitting for four days amidst hanging planters and pictures of sailboats is beneath them them, a prostitution of their artistic integrity.

Art fairs began twenty years ago as a semi-commercial, semi-educational movement sponsored by merchants, artists and patrons to boost business and sales and to introduce the public to practicing artists.

Now art fairs have become an industry of sorts. There are full-time professional art fair promoters. Some so-called "art fairs" seem to consist mainly of hand-tooled leather belts with commercially precast buckles and slip-cast ceramic Snoopy dogs hand-painted by the "artist."

Exhibitors at long-established, juried fairs like the Ann Arbor Street Art Fair on South University, now eighteen years old, naturally resent these carnival-type fairs that tarnish the reputation of fairs like their own. But even in Ann Arbor, where crowds are more knowledgable and sophisticated, the reigning mood is a carnival one with bargains, music, planned and impromptu performances.

Fairs have become almost *too* successful in the view of higher-quality artists who sell in better fairs. They worry about the proliferation of fairs in shopping centers and malls, and about intense price competition from "handcrafts" produced under factory conditions.

Despite the disadvantages of art fairs, there are more and more committed artists and craftspeople who earn a substantial part of th r living by selling their wares in this purest of marketplaces.

Selling in art fairs is a cherished way of life to many of the exhibitors, we learned. Fairs have given many artists independence from jobs and routines they didn't like. Fairs mean they can decide where to compromise, rather than having compromises imposed upon them. Fairs enable them to know the people they sell to, rather than getting an impersonal monthly check in the mail from a shop that handles their sales for them. Fairs are a time to break out of the isolation in which an artist often works, a time to meet other artists.

The artists we spoke with mentioned a rewarding sense of identification with what one artists called "a pre-industrial way of life," a time when people worked with their hands, business systems were far simpler, and distribution and sales were more direct. Selling at fairs is not often a highly profitable way to live, but it can be rewarding for certain artists and craftspeople.

– *Mary Hunt*

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art fair special edition

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ABOUT THE COVER

Allan Reid creates extremely detailed pen-and-ink drawings and etchings which often incorporate animal characters and elements of Nordic folklore and medieval landscapes. An Ann Arbor resident, he has exhibited in the Ann Arbor Street Art Fair on South University since 1969. He also has a gallery for visitors in his home on Second Street.

Reid makes nearly all his living from art fairs, so he's quite familiar with the crowds and carnival atmosphere that inspired the gently satirical art fair fantasy that appears on our cover. It's full of surprising and inexplicable details: restaurant scenes, a nursery school class on a visit, a tiny mouse art fair off to one side. . . and much more.

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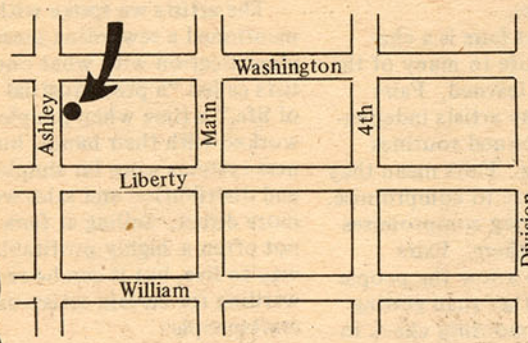

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Wallaby, Inc.

ENJOYING THE ART FAIR without mental fatigue, heat stroke and sore feet

A visit to the Ann Arbor art fairs can be more of a challenge than some people expect.

For suggestions on negotiating the fair as comfortably as possible, we contacted several art fair veterans and came up with these ideas:

1. **Outfit yourself sensibly:** comfortable flat shoes, a hat for the sun, suntan lotion or a coverup if you're out all day and unaccustomed to strong sun. A canteen or thermos for water will enable you to avoid long lines at refreshment stands when you only want a drink of water.

2. **Park your car where you can leave it all day**; then forget about it. Vehicular movement is difficult during the fair, and parking is worse. Ample parking is available at Pioneer High, South Main and Stadium, with the regular Briarwood bus line running to the fair every half hour (at 7 and 37 minutes after each hour) and every 15 minutes between 4 and 6. Evenings the shuttle bus runs to and from the fair areas.

3. **Choose what part of the fair you want most to see.** You can't hope to see the entire fair in an afternoon or an evening. It could be done (with some haste) in an afternoon and evening together, but with so much to see (1150 artists and nearly 100 events plus lots of tempting bargain tables in front of stores) the whole thing can become a blur unless you are selective.

4. **Take advantage of the shuttle bus** (see schedule beneath map, p. 20) to cut down walking. Remember, it's 1 1/4 miles from one end of the fairs at South University and Forest to the other at Main and Huron.

5. **Time your visit to suit your needs.** Mornings are cooler and less crowded, evenings are busier. Out-of-town visitors make Friday night and Saturday the busiest of all. The Main Street end is less intense and supplied with somewhat more restaurant seating.

6. **Don't push yourself.** When you're tired, move out of the mainstream and take a rest in the shade. stop at a restaurant for a relaxing meal or snack. (See our condensed restaurant directory, p. 11.

Heat, sun, and over-exertion can lead to fainting, heat exhaustion, and worse. For emergencies there is a Red Cross trailer at the corner of South and East University; or dial 911 for help.

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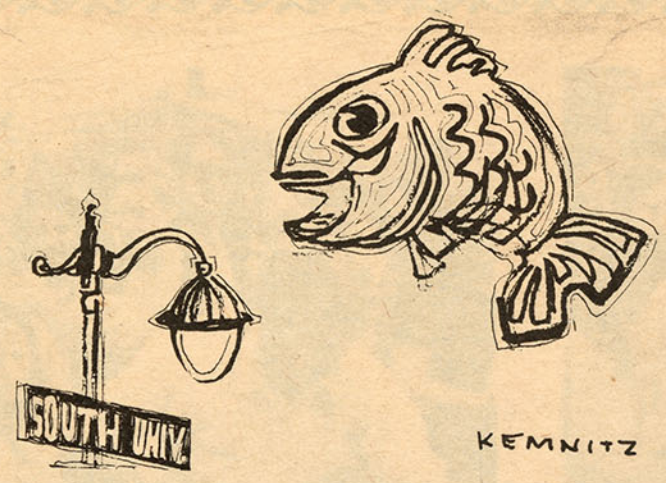
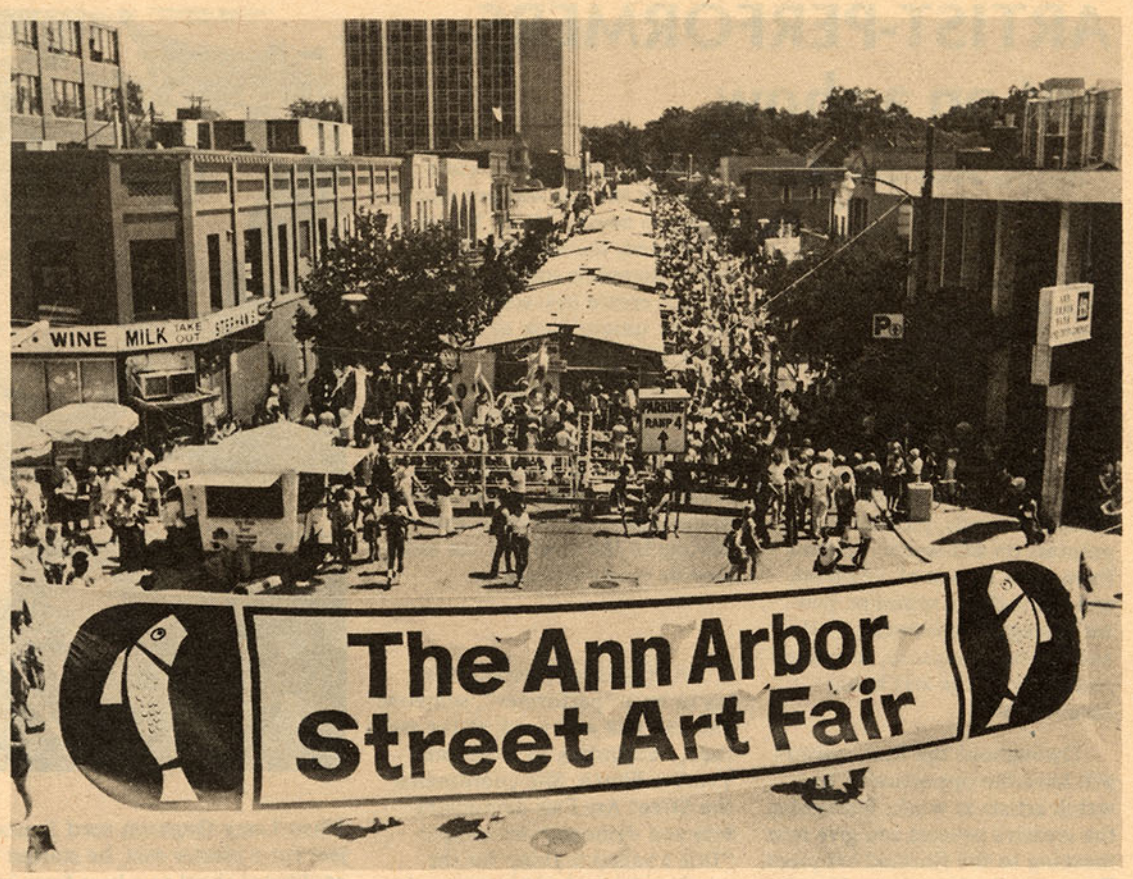
111 W. Liberty *10:00 to 5:30 Mon. -- Sat. Friday to 9 p.m.*



THE ANN ARBOR STREET ART FAIR:

the one that started it all



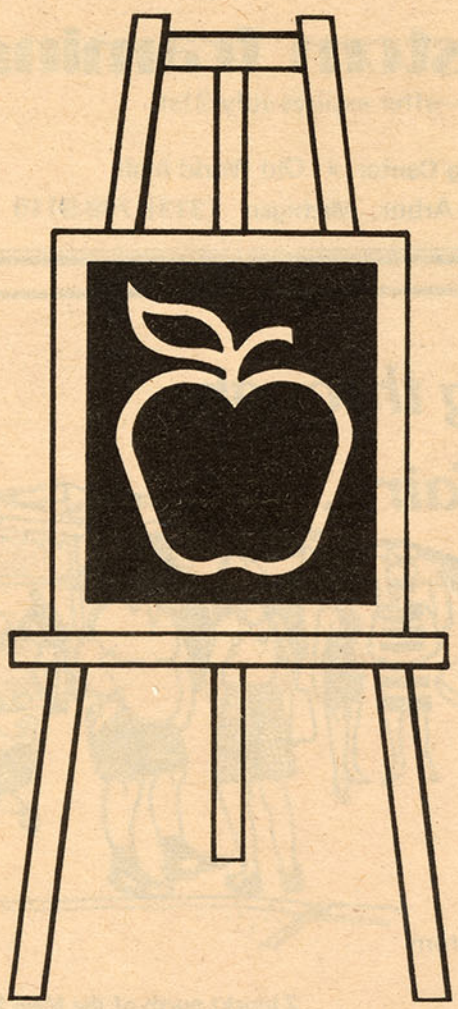
Now entering its 19th year, the nationally-known Ann Arbor Street Art Fair began in 1959, with 145 artists hanging their work on ropes strung between parking meters. It was such a success that it grew by leaps and bounds, until a decision was made in 1963 to limit the number of spaces available to around 300.

A jurying process was set up to pick the best of the many artists who applied. A second evaluation occurs on the street during the fair each year to determine which artists will be invited back. Each year about 80% of the exhibitors return, leaving 30 to 60 openings for new artists. Over 600 people apply for those new openings, sending slides of their works. The Art Fair Acceptance Committee, made up of artists judging only in their own field of expertise, selects what they consider the cream of the crop. The Fair also includes the non-juried work of invited groups: Ann Arbor senior citizens, local high school students, and the Ann Arbor Potters Guild.

The Street Art Fair is sponsored by The Ann Arbor Street Art Fair, Inc., a non-profit organization. It is run by the Ann Arbor Street Art Fair Committee, made up of volunteers from the Chamber of Commerce, the South University Merchants Association, The University of Michigan, and many exhibiting artists. Some committee members have been donating their time to the fair since 1959, when the South University Merchants first proposed the idea as a way to attract the public during Summer Bargain Days. The fair, still held in conjunction with summer sales, has gained a reputation of its own for artistic excellence.

Some confusion has resulted in recent years since the emergence of the Summer Arts Festival and the State Street Fair, held at the same time as the Ann Arbor Street Art Fair. The Festival, sponsored by the U-M Artists and Craftsmen Guild, is located at the far end of East University and downtown on Main Street. Both other fairs are unjuried and operated independently of the Ann Arbor Street Art Fair.

—Olivia Bottum



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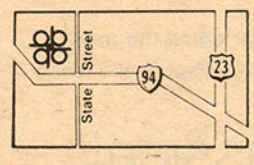
Briarwood Mall/Ann Arbor
I-94 at State Street



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ARTIST-PERFORMERS put on a show

If you've always wanted to have a plaster casting done of your face, then this summer's Ann Arbor Street Art Fair is the place for you. One of the 21 artist-demonstrators at this year's Fair is Larry Oughton of University Center, Michigan, who will be demonstrating the art of face-casting on volunteers from the audience. Art Fair visitors can also watch Todd Warner of Charlevoix create fantastic ceramic animals, pick up some pointers on silk-screen printing from Joan Beaver of Ypsilanti, and learn about spinning, pewter raising, wood-block printing and welded sculpture, to name just a few of the arts being demonstrated.

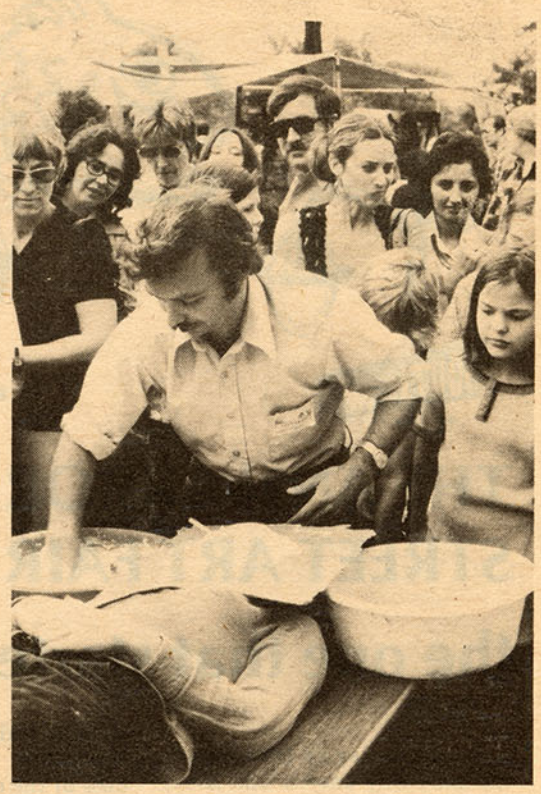
Throughout the Fair, visitors will have the opportunity to watch artists at work. Witnessing the creative process can give new meaning to the finished art piece. For example, how many buyers of raku pottery have ever seen the dramatic raku firing process? At this year's Fair, visitors can watch Janka McClatchey of Ann Arbor put a once-fired pot into a flame until it glows red and becomes translucent. The pot is then buried in a container of leaves, sawdust, grasses or pine branches which burst into flame. The artist drops the lid on the container and the pot smokes. The pot is removed and put into cold water, freezing the glaze. Wherever the pot was not glazed, it turns a smoky black. Where it was glazed, the way the flammable materials smoked against the pot create iridescent colors and the unique look of raku pottery.

It takes a special kind of artist to be a demonstrator. Some artists need quiet so they can bring an intense concentration to their work, but a good demonstrator has to be comfortable relating to the public at the same time he or she is working.

An effective demonstrator has to be a "performer", someone who can talk and work at the same time, according to RoseAnna Tendler Worth. She coordinates the Street Art Fair demonstrators and demonstrates copper. "It is a valuable thing for the community to be able to see this —a real learning experience," she says. "I'm very grateful to all these people who are willing to drag all their equipment down to the Fair and are willing to share with anybody."

Demonstrating artists post times of demonstrations on their booths, and a master schedule is posted at the Information Booth at the corner of South and East University.

When Larry Oughton used Laura Worth as his subject for a plaster cast, he started with a cut-out cardboard sheet as a base from which to build up the plaster casting.



RoseAnna Tendler Worth

By the time he finished, Laura's face was completely buried beneath a mass of hardening plaster, except for holes for straws in her nostrils enabling her to breath.

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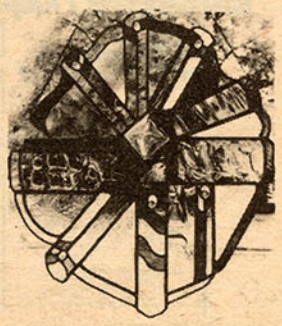

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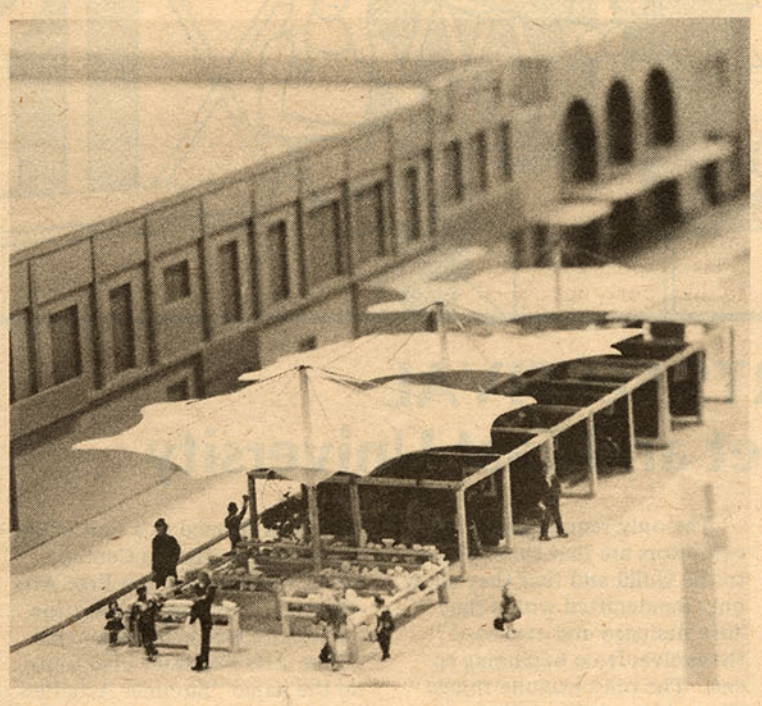
THE SUPERUMBRELLA: the art fair is a test ground for one architecture class



U-M Information Service

This summer's Ann Arbor Street Art Fair will be the testing site for the superumbrella, a tensile structure designed by Professor Kent Hubbell and his class of U-M architecture students. Tensile structures are not intrinsically rigid. They are stretched surfaces, curved and stabilized, like tents. Hubbell, assistant professor in the U-M College of Architecture and Urban Planning, teaches the only Tensile Structure Studio in the country.

With his students he is working on a series of fabric structures that are as easy to deploy as umbrellas. Twenty to forty feet in diameter, the superumbrellas act as artifical trees, he says. "They provide shade and a degree of enclosure during the milder seasons of the year." Hubbell's studio received a $10,000 grant from the National Endowment for the Arts to design an enclosure system for short-term public events. His class built various superumbrella designs on a detailed model of South and East University Streets. The actual Superumbrella will cover the Ann Arbor Potters' Guild exhibit area at the corner of South and East University. It weights 150 pounds and covers a circular area 34 feet in diameter. 1260 square feet of urethane-coated polyester fabric cover just over 1000 square feet of ground area. There are no cables or guy wires around the perimeter for passersby to trip over. Instead, one central shaft supports the fiberglass ribs of the umbrella.

For a temporary anchor a base unit is driven into the ground and the shaft is slid into it. A more permanent anchor is also available.

The superumbrella has been tested in a wind tunnel to prove it can withstand winds of up to 60 m.p.h. In case of rain, water drains down through the central shaft rather than over the umbrella's edges. It can then be diverted into a storm drain. One umbrella can be connected to another to provide a continuous canopy, Hubbell says.

The first superumbrella will cost about $5000, but Hubbell expects that figure could be halved with increased production. Other art fairs have already contacted Hubbell about his fabric structures.

Last year Hubbell and his class designed another fabric structure to enclose the fair's performance area. Class members selected good ideas from their preliminary designs and combined them into the final design, christened "the Graceful Arch." The light-weight aluminum and sailcloth structure is in use this year again at the Street Art Fair stage on East University.

The life of tensile fabric structures depends on several factors like geographical location and the kind of use they get. "Ultraviolet rays from the sun are one of the principal causes of failure," Hubbell says. "So if you put this up in Florida, in half a summer's time the fabric could really deteriorate to the point where you'd have to take it down, whereas in Michigan, where the ultraviolet levels are much lower, you can expect a much longer life of twenty weeks or more."

"Our principal objective is to make these things as inexpensive as possible and at the same time as light and easy to erect," according to Hubbell. The architectural profession does not currently make extensive use of tensile structures, he says, so he wants to introduce students to the design possibilities of inflatable and tent-like fabric structures.

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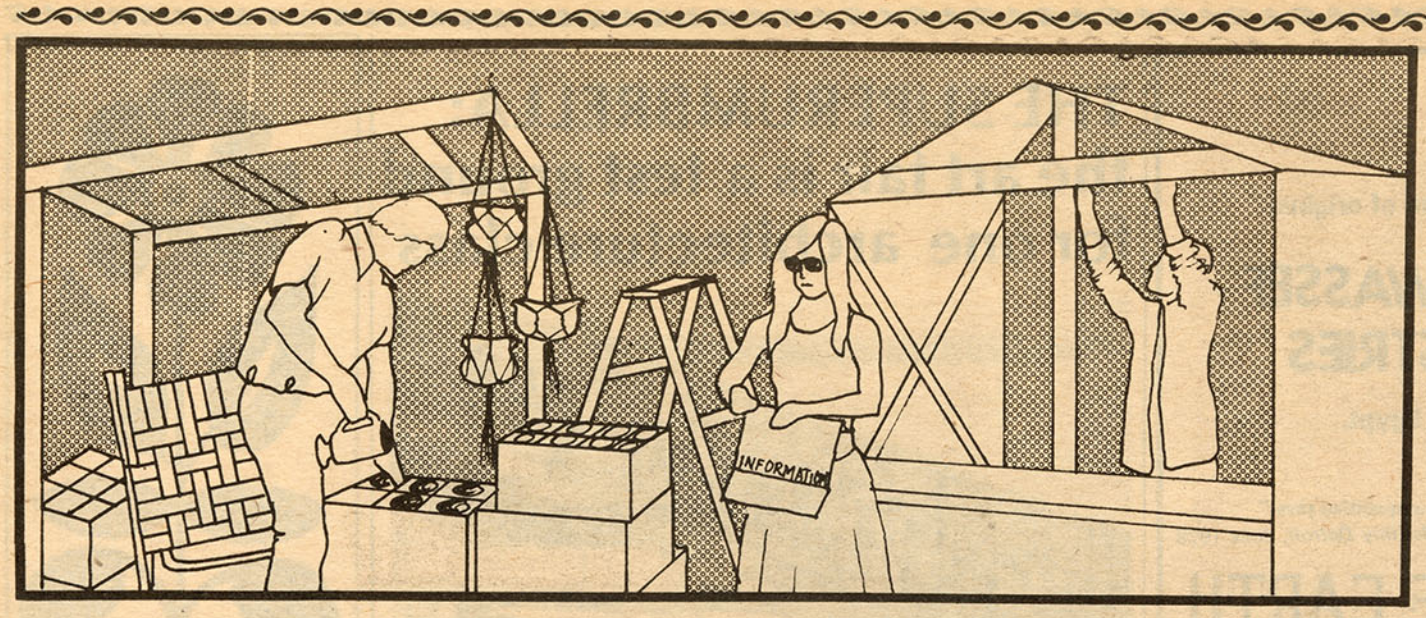


SUMMER ARTS FESTIVAL
on Main Street and East University

The Summer Arts Festival on East and North University AND on Main Street is a non-juried fair of over 700 artists and craftspeople. The University of Michigan Artsits and Craftsmen Guild coordinates the event.

Because admission to to the tival isn't juried, there is a wider variety of work—from naive to mainstream, experimental and occasionally bizarre—than at the juried Street Art Fair on South University, which is juried by established professional artists.

The Guild and the Summer Arts Festival encourage participation at all levels of expertise, from elementary levels up to full-time professionals. That's why the Festival isn't juried—so beginners can exhibit and grow through contact with the buying public and with experienced artists. Gui ld co-coordinator Ann Roth explains, "The Guild allows people of all abilities and interests to exhibit. Some people who started doing very simple things have taken courses and learned a lot. Some people come and go, others come and develop."

The only requirements for exhibitors are that they belong to the Guild and that they show only handcrafted works they have designed and executed themselves from beginning to end. The rules exclude things like pottery and candles made from commercial molds; kits; strings of commercially-manufactured beads; and machine-tooled leather or commercial belt buckles.

Any U-M students can join the Guild immediately. The Guild also has non-student members from across the country. They are considered valuable because of their expertise and experience, but so many non-students want to join the guild and exhibit at the Festival that it now takes three or four years to move to the head of the non-student waiting list.

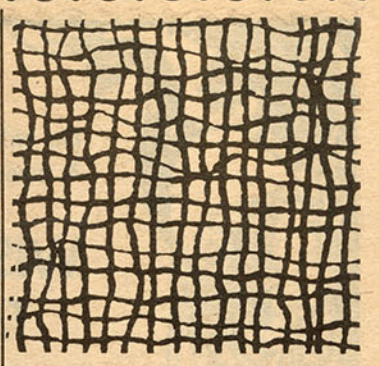
The Summer Arts Festival began in 1971 as the "free fair"—a very loosely organized affair where all sorts of vendors (largely students) displayed their wares along the campus portion of South University. By 1973 the Artists and Craftsmen Guild had been formed as a unit of the University Activities Center (UAC) to organize the Free Arts Festival. However, application forms and fees made the name "Free Arts Festival" inaccurate, so the name "Summer Arts Festival" was introduced in 1976, along with the strict rules insuring handcrafted items.

Today the University of Michigan Artists and Craftsmen Guild has two full-time professional staff people, Celeste Melis and Ann Roth, who coordinate the efforts of student and non-student members in presenting four fairs a year and conducting classes and workshops (open to all) under the name of The Collaborative.

Over the years the Guild has been gradually transformed from a loose organization concerned only with staging the summer fair into a permanent, professionally-staffed organization offering a range of classes and support services for artists.

CHILD CARE FREE

Children visiting the Summer Arts Festival can make puppets, draw, paint, and work with wood blocks at the two children's activities areas on Each University and Main Street. The Corntree Cooperative Child Care Center provides instruction, supervision, and raw materials.



WHAT'S AT THE INFORMATION BOOTH

All sorts of information about the Summer Arts Festival can be found at the two information booths, one at Liberty and Main by the Parthenon Gyros restaurant, the other in front of the Physics and Astronomy Building on East University. Included are:

- lists of the 700 artists and craftspeople exhibiting in the festival
- times of arts and crafts demonstrations, which include metal work, silk screening, airbrush work, oil painting, pottery, weaving, and watercolor
- schedules of entertainment events including last-minute changes
- various free Art Fair guides (including this one)
- *Kaleidoscope*, a guide to handcrafts.

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July 19, 20, 21, 22

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310 S. State St.
Open 9 to 9 on Wednesday, Thursday & Friday
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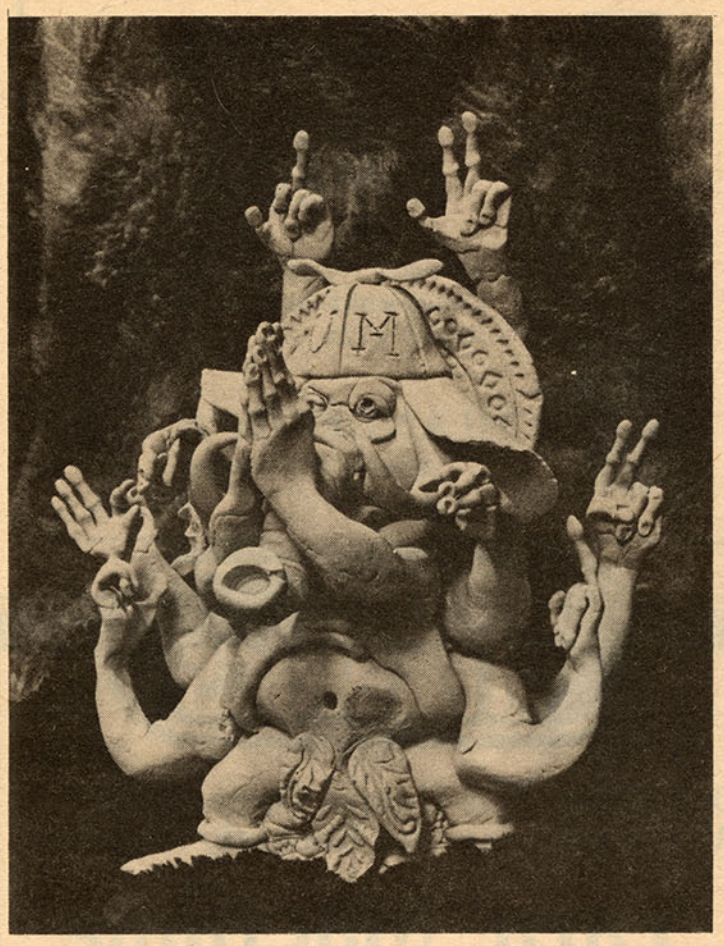

KILN GOD CONTEST

Firing pottery is a tricky business. Even with relatively more precise modern firing techniques, what happens inside the kiln is nearly as unpredictable for the modern American potter as it was for ancient ones. Pots that were perfect before firing can come out of the kiln cracked and misshapen.

For good luck, potters often make little kiln gods, ceramic sculptures a foot high or less, to place by the kiln door during firing. The origin of this contemporary custom is unknown.

During the 1978 Summer Arts Festival the U-M Artists and Craftsmen Guild is sponsoring a kiln god contest. Competing ceramists will from time to time be working in special booths on Main Street and at the Barbour Waterman gym site at East and North Universities. Prizes have been donated by local businesses; judging by prominent ceramists will be held Saturday, June 22.

FOOD AT THE FESTIVAL

Varied picnic fare can be purchased and enjoyed outside at the Summer Arts Festival food and rest areas at the North University end of East University. Tables are provided for a welcome place to sit and rest. The food ranges from hot dogs, hamburgers, potato chips and pop to Mexican and Indian food, chapatis, vegetarian pizza, frozen yogurt, fruit smoothies, and fresh fruit.

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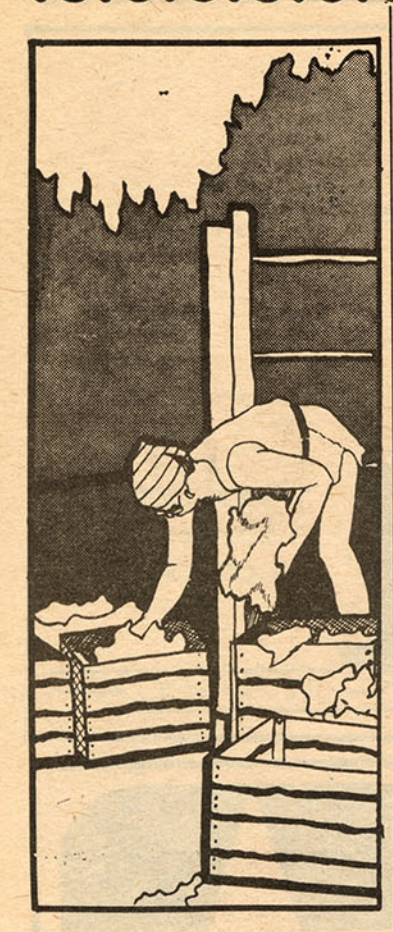

STATE STREET ART FAIR

The State Street Art Fair "strives towards the interests and appeal of the general public rather than gallery status," according to its promoters, the State Street Area Association. The fair started in 1968 with fewer than 40 artists, admitted without screening. This year 156 artists are expected to participate; they have been juried by a committee that judges whether items are original and handcrafted (i.e. made by the artist and not someone else). The committee seeks a balanced mix from various arts and crafts media

The fair, smallest of the three simultaneous Ann Arbor art fairs, is located on North University, on East University near State, and under the big striped tent on Maynard Street.

HERE COMES THE SHUTTLEDECKER

The three bright red double-decker buses taking Art Fair visitors from the State Street area to Main Street aren't just for the fair—they're part of the Liberty Shuttledecker project sponsored by Ann Arbor Tomorrow, the non-profit downtown revitalization group, to provide a frequent, easy-to-use transportation link between the two commercial areas. A loan from local financial institutions enabled Ann Arbor Tomorrow to purchase the buses, which were originally used by London Transport. Drivers are off-duty Ann Arbor Firemen coordinated by Lieutenant Dibble. Revenues from display advertising on the buses pay for most of the operating expenses, and no fare is charged, though passenger donations are gladly accepted.

WE'RE TAKING OUR ART TO THE STREETS!

This year, six of our artists will be exhibiting in the Ann Arbor Art Fair. Look for their booths at the following locations. . .

U of M Artists and Craftsmen Guild Fair

Joe Hippler & Pat Thurkow	WOODWORK	C—10,E University
George Tudzarov	POTTERY	B—1, E. University
Darry Dusbiber	PHOTOGRAPHY	E—2, Waterman Gym Site
Wayne Vergith	LEATHER	B—22,E. University
Rishar Miranda	JEWELRY	A—11,E. University

Ann Arbor Street Art Fair

Roseanna Tendler Worth	ENAMELS	No. 41,S. University at Church

If you can't make it to the Fair, please visit our shop, 16 Hands. It's Ann Arbor's only gallery owned & run by local artisans.

119 W. Washington
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16 HANDS

11:30 a.m.- 9:00 p.m.
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10:30 a.m.-
6:00 p.m. Saturday

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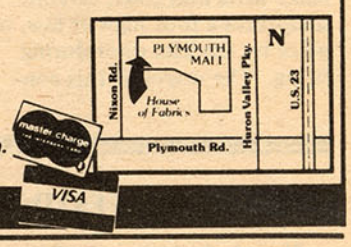
Open Mon., Thurs., 9:30 a.m. - 9:00 p.m.
Tues., Wed., Fri., Sat. 9:30 a.m. - 6:00 p.m.
Closed Sunday for the Summer



master charge VISA

Where can you go, when where you go is more important than anything else?

Face it. There isn't a great bar in town.

Sure, there are nice bars. And good bars. And hip bars. And convenient bars. Bars with television sets. And bars without television sets.

But where are the next Fitzgeralds meeting the next Hemingways? Where do the newspaper reporters congregate? Where do they argue about horses at one table, and about tennis at the next, and about art and politics at the third? Where could a Picasso meet a Rothschild? Where could Edmund Wilson shake hands with Bump Elliott? Where could Einstein spot Toscanini across the room and wave him over to his table? Where could Marcel Marceau make a face at Kissinger?

Nowhere. Until now.

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4:30-11PM Mon.-Thurs.
4:30-12PM Fri.
5:00-12PM Sat.
3:00-9 PM Sun.

Get your engine, lubed, tuned, turned around, and back on the track

Roundhouse Saloon

LUBRICANT SPECIALS 4:30-6:30

listings are given for those restaurants which returned our questionnaire.

EXPLANATION OF CODE:

Ta-table service with waiter or waitress
Fa-fast food (customer brings food to table
Cou-counter service
Caf-cafeteria
SS-sandwich, soup, salad and/or snack menu only
meals-complete meals with vegetables & desserts
LIQ-liquor served
bar-principally a bar, not a restaurant
veg-vegetarian only
% veg-extensive vegetarian selections
$-inexpensive (average lunch check under $2)
$$-moderate (average lunch check $2-$4)
$$$-expensive (average lunch check over $4)
CC-credit cards accepted

Afternoon Delight, 227 E. Liberty.
$$ Fa, % veg, SS.
M-Sa 7am-9pm; Sun. closed.

Argerio's Italian Restaurant,
300 Detroit
$$ Ta, SS & meals, Italian, % Veg.
M-Th 11-9, F & Sa 11-10,
Sun closed.

The Athenian, 120 E. Washington
$$ Ta, SS & meals, Greek & Am.

Bacchus' Garden, 338 S. State
$$ Ta, SS & meals, LIQ. Greek-Italian-Am., CC.
9 am-2am, 7 days.

Best Steak House, 217 S. State

Bill's Coffee Cup, 201 E. Liberty
$-$$ Cou. SS & meals.
6:30 am-5:30, Sun. closed

Bimbo's, 114 E. Washington.
$$ Ta, SS & meals, LIQ,
Italian & Am., CC.
M-Th 11:30-midnite; F & Sa
11 am-2 am, Sun. noon-2 am.

Burger King, 520 E. Liberty
$ FA, SS.
M-Th 10 am-1 am; F & Sa
10 am-2am, Sun. 11 am-1 am.

Central Cafe, 332 S. Main
$$ Cou, Ta, SS & meals. Am & Mexican, % veg.
MTW 7 am-midnite; ThFSa
24 hours, Sun. til 9 pm.

Chez Crepe, 328 S. Main
$$ Ta, meals, LIQ, French-Am.,
% veg.
T-Th 11-3 & 5-8; F & Sa 6il (

Complete Cuisine, 322 S. Main
$$ Ta, SS & meals, French, % veg, cc. T,Th,F 11:30-5, W & Sa
9:30-5; closed Sun. & M.
Art Fair: 9:30-9 pm.

Cottage Inn, 510 E. William
$$ Ta, SS & meals, LIQ, Italian, % veg, CC.
11-2am, Sun. noon-1 am.

Cracked Crab, 112 W. Washington
$$ Ta, SS & meals, LIQ, seafood, CC.
11 am-11 pm, 7 days.

Curtis Restaurant, 207 S. Main
$$, Caf, SS & meals, LIQ.
M-Th 11-10; F & Sa 11-midnite;
Sun. % hol. closed.

DeLong's Barbecue, 314 Detroit
$ Take-out only, SS.
M,W,Th,Sun 11 am-2 am;
Fr & Sa 11 am-3 am.
T closed.

Don Cisco's, 611 Church.
$$ Ta, SS meals, LIQ, Mexican, % veg, CC.
4:30-9pm daily for meals.
Art Fair: 11am-2am.

Dooley's, 310 Maynard
$-$$ Ta, SS, LIQ (bar).
M-Sa 11:30-2 am; Sun 1 pm-2 am.

Drake Sandwich Shop, 709 N. University
$ FA, SS,
10-10:45 pm, Sun. closed

The Earle, 121 W. Washington
$$ Ta, SS & meals, LIQ, % veg.
CC M-F 11-2 am, Sa-Sun, 6 pm-2 am.

Eden Foods, 330 Maynard
$ Caf, SS & meals, veg.
11-7:30, Sun. closed.

Elias Brothers Restaurant,
100 E. Huron.
$$, Ta, SS meals.
M-Th 7am-midnite, F&Sa 7am-3am; Sun 8am-midnite.

Falafil Palace, 629 E. University
$ Fa, SS & meals, Middle Eastern, % veg. 10-10 pm., Sun closed.

Flame Bar, 115 W. Washington

Fleetwood Diner, 300 S. Ashley

Frank's Restaurant, 334 Maynard
$ Cou, Ta, SS & Meals, T & Th Greek menu also.
7 am-9 pm, 7 days.

Jason's Ice Cream, 213 S. State
$$ Fa, SS, % veg.
M-F 8:30-midnite; Sa (am-midnite; Sun. noon-midnite.

Johnny's Steak & Onion,
209 S. Fourth, $ Fa, SS.
10 am- 9 pm, Sun. closed

Kosmo Deli, 407 N. Fifth
(Kerrytown)

Lamplighter, 421 E. Liberty

Leopold Bloom's, 118 W. Liberty
$$ Ta, meals, LIQ.
11 :30-4, 5-11:30, 7 days.

Liberty Inn, 112 W. Liberty
$ Ta, SS, LIQ (bar)
9 am-11:30 pm, Sun. 12-8.

Los Burros, 400 Maynard
$ FA, SS. Mexican, % veg.
11 am-midnite, 7 days.

Manikas Sirloin House, 307 S. Main
$$ Ta, SS & meals, LIQ,
Greek & Am., Visa.
M-Sa 7 am-9 pm, Sun. 10-8.

Maude's, 314 S. Fourth Ave.
$$ Ta, SS & meals, LIQ, % veg, cc.
11:30-2 am, Sa & Sun 4 pm-2 am.

McDonald's, 337 Maynard

Metzger's German Restaurant,
203 E. Washington
$$ Ta, meals, LIQ.
W-F 4-11; Sa 4-10; Sun. 11:30-8.

Miller's Ice Cream Parlor,
1227 S. University
$ FF, SS.
11-11, Sun. 3-11 pm.

Mr. Flood's Party, 120 W. Liberty
$ Cou, Ta, SS only, LIQ (bar).
Noon-midnite, 7 days.

Mr. Tony's Submarine Shop,
342 S. State & 1327 S. University
$ Fa, SS only, % veg.
Sun-Th 11-10; F-Sa 11-midnite.

Old German Restaurant, 120 W. Washington
$$ Cou, Ta, SS & meals, LIQ,
German & Am., CC.
11-8:30, closed Th.
ART FAIR: til traffic lets up.

Old Heidelberg Restaurant,
215 N. Main
$$ Ta, meals, LIQ, German, CC.
M 5-10; T-Sa 11-1:30; Sun.
11-10:30.

Olga's Kitchen, 205 S. State

Olympic Restaurant, 221 N. Main
$$ Ta, SS & meals.
M-F 6 am-8 pm, Sa 6-4;
Sun. 8 am-4.

Oyster Bar & Spaghetti Machine,
301 W. Huron
$$ Ta, meals, LIQ, Mediterranean, % veg. CC.
12-1:30, 5-10 daily.

Pagoda Chinese & American Restaurant,
311 S. Main
$$ Ta, meals, Chinese-Am CC.
11:30-10, F-Sa til midnite,
M closed.

Parthenon Gyros Restaurant,
226 S. Main
$$ Caf, SS & meals, Greek.
11-midnite, Sun. & holidays
noon-midnite.

Pretzel Bell, 120 E. Liberty
$$ Caf days, Ta even., SS & meals, LIQ CC.
M-Sa 11-10, Sun 11-9.

Real Seafood Company,
341 S. Main.
$$ Ta, SS & meals, LIQ, seafood, CC.
11:30-11 pm, Sa 4-midnite,
Sun. 4-10

The Round Table,
114 W. Liberty
$, Ta, SS & meals.
M-F 6:30 am-2 pm, Sa til 11 am,
Sun. closed. Vacation July 17-Aug 14.

Saca Taco, 414 E. William.
$ Fa, cou, SS, Mexican, % veg.

Salad Cellar, 510 E. William
$$ Ta, SS only, LIQ, % veg. CC.
11:30-10 pm 7 days.

Sandalwood Restaurant & Lounge,
100 S. Fourth Ave.
(in the Ann Arbor Inn)

Second Chance, 516 E. Liberty
$$ Ta, SS & meals, LIQ, CC.
M-Sa 11-9, Sun. 4-9.

Seva Longevity Cookery,
314 E. Liberty
$$ Ta, SS & meals, veg.
11-8:30, 7 days.

Stage Door, 300 S. Thayer
$$ Ta, SS & meals, LIQ, % veg, CC. 7 am-2 am., 7 days.

Star Lounge, 109 N. Main
$ Ta, SS, LIQ (bar)
11 am-2 am, Sun. closed.

Steve's Lunch, 1313 S. University
$ cou, SS, % veg.
Summer: M-S 8-4, Sun. 10-2
Art Fair: til 10 pm.

Street Scene Cafe,
E. Huron at State (in Campus Inn)
$$ Ta, SS & meals, LIQ.
11 am-11 pm.

Turtle Island, 315 S. State
$$ Ta, SS & meals, % veg, CC.
11:30-8:30, Sun.-M closed.
Art Fair til 10.

Victor's, E. Huron at State (in Campus Inn)
$$$ Ta, meals, Liq , mostly French
CC. M-F 6:30 am-10 pm, Sa 8-10 pm, & Sun.

The Whiffletree, 208 W. Huron
$$ Ta, SS & meals, LIQ, seafood, CC.
Th 11:30-midnite, F & Sa
til 1, Sun. 4 pm-midnite.

Wonder Bar, 118 N. Fourth
$ Cou, Ta, SS, LIQ (bar)
M-Th 10 am-11 pm, F & Sa til
2 am, Sun. closed.

Prepared by Ann Arbor Tomorrow and the Chamber of Commerce for the Ann Arbor Observer.

TO FOLD MAP FOR POCKET-SIZE USE AFTER THE ART FAIR:
Remove 4-page map section from newspaper, fold in half top to bottom, then in thirds so that the street scene title panel becomes the front cover.

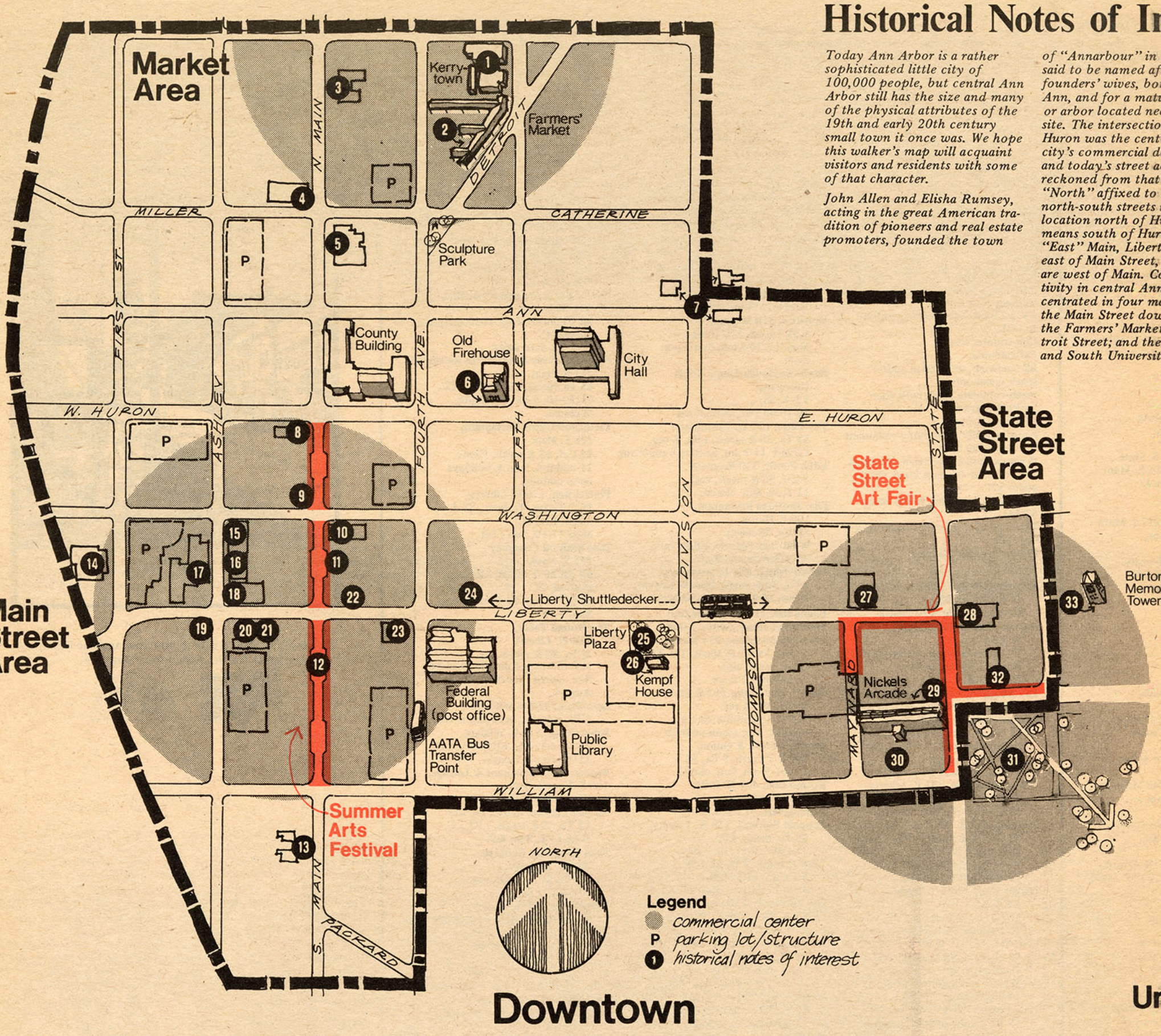
Acknowledgements

Drawings and graphic design by Jane O. Mullaly. Thanks to Diane Gutterman for field work and research on the Downtown Walker's Guide, to Wystan Stevens for use of photographs and inspiration for the Notes on Points of Interest, and to Mary Hunt for writing the notes and researching the restaurant guide.

Historical Notes of In

Today Ann Arbor is a rather sophisticated little city of 100,000 people, but central Ann Arbor still has the size and many of the physical attributes of the 19th and early 20th century small town it once was. We hope this walker's map will acquaint visitors and residents with some of that character.

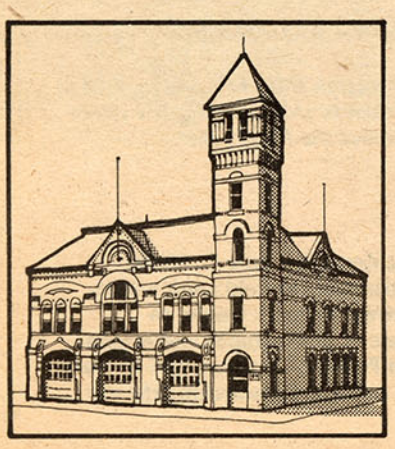
John Allen and Elisha Rumsey, acting in the great American tradition of pioneers and real estate promoters, founded the town of "Annarbour" in 1 said to be named aft founders' wives, bot Ann, and for a matu or arbor located nea site. The intersectio Huron was the cente city's commercial de and today's street ad reckoned from that "North" affixed to t north-south streets i location north of Hu means south of Huro "East" Main, Liberty east of Main Street, are west of Main. Co tivity in central Ann centrated in four ma the Main Street dow the Farmers' Market troit Street; and the and South University



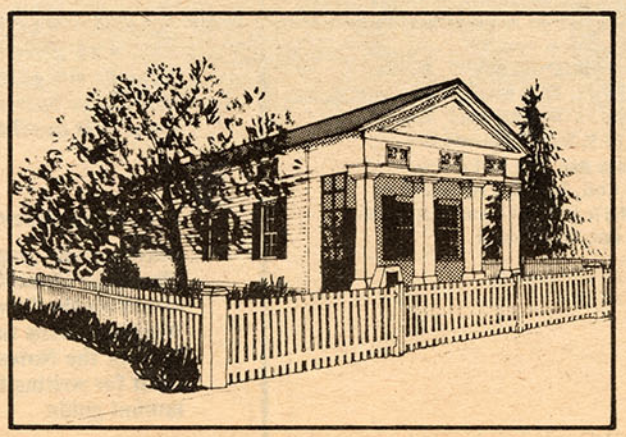
Downtown

Un

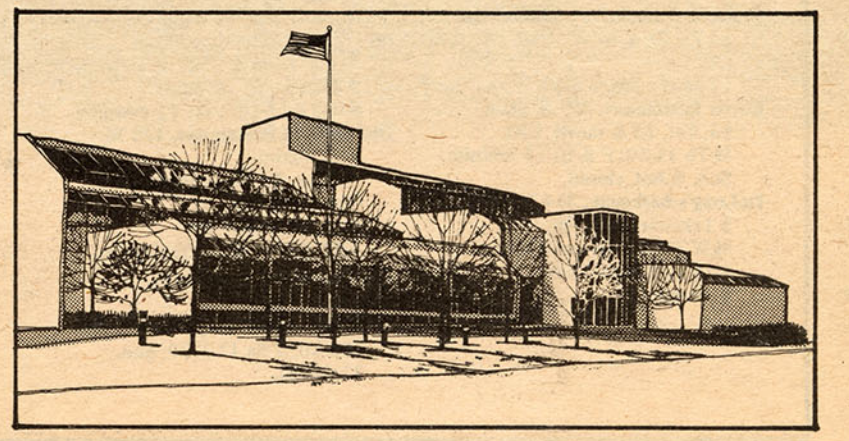
OLD FIREHOUSE
E. Huron at Fifth Ave.



KEMPF HOUSE
312 S. Division



FEDERAL BUILDING
200 E. Liberty



BURTON MEMORIA
South Ingalls

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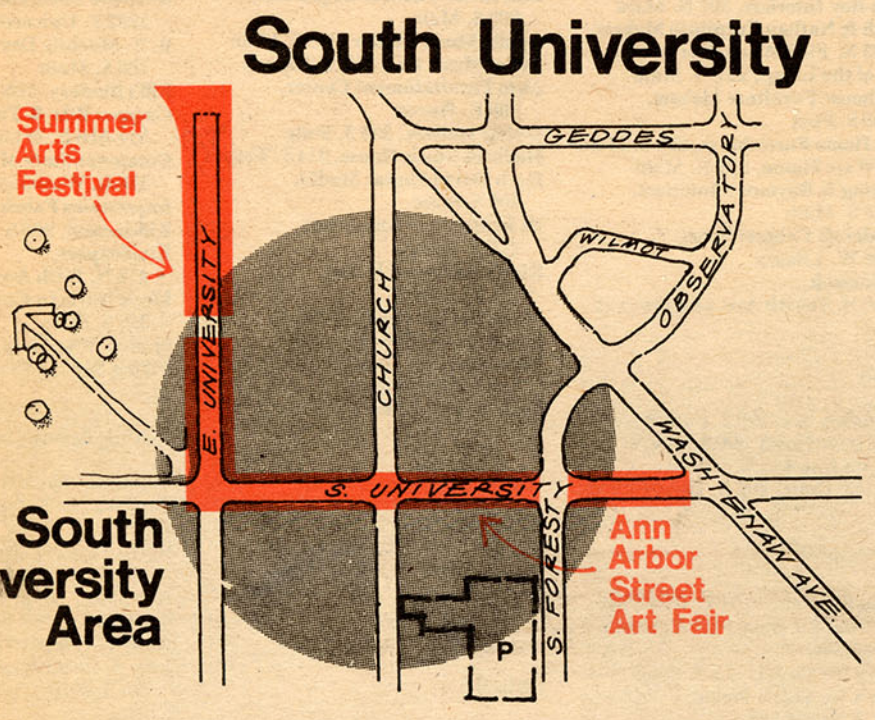
joining The University of Michigan central campus.

If you follow our suggestions, and if you look up above the modernized storefronts to the upper stories, you'll see some interesting reminders of Ann Arbor's past. And if you tire of walking, you can catch one of the Liberty Shuttledeckers, authentic London double-decker buses which link the State and Main Street areas daily, and go to the Market area on weekends.

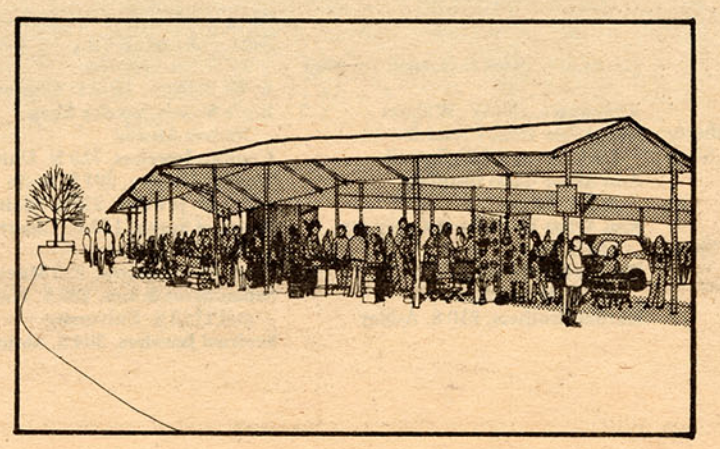
1. **Kerrytown I,** 407 N. Fifth, and **Kerrytown II,** 415 N. Fifth. This complex of cosmopolitan food shops and specialty stores is an inspired adaptation of the old Luick Lumber Mill.
2. **Farmers' Market** (1934). Gottlob Luick, former mayor, willed his lumber yard to the city for use as a market. A favorite place for people-watching as well as buying farm produce and crafts. Open Wed. & Sat. 7-3 plus Monday 11:30-7 pm from June thru September.
3. **St. Nicholas Greek Orthodox Church** (parish founded 1927, building remodeled 1967), 414 N. Main. It's the focus of Ann Arbor's large Greek community, with over 1000 members.
4. **Miller-Main Building** (1865), 303 N. Main. Dr. Alvan W. Chase's homespun medical and household advice was a best-selling book from the 1850's to 1900. He put up this building to house his offices and steam printing plant.
5. **Old Post Office** (1909, remodeled 1933), 220 N. Main. The Post Office moved to the Federal Building, the city and county now own this elegant Beaux Arts classic building.
6. **Old Firehouse.** Built in 1882-3, when volunteer firemen pulled pumpers and hooks-and ladders to fires, the firehouse is empty today, having been replaced by the new firehouse behind it. The city has not yet decided how to adapt its landmark property. Note the fireman's helmet and crossed trumpets that decorate the caps of two second-story windows.
7. **Division and Ann.** The beautiful houses on this corner typify different 19th c. styles: Greek Revival in the columned Wilson House (1843), 126. N. Division; Italianate in the simple white Rogers House (1861), 121 N. Division; Gothic Revival in the red brick Palmer House (1867), 205 N. Division; and a mixture of classic revival styles in the yellow Wells House (build 1858, remodeled 1890's), 208 N. Division.
8. **Ann Arbor Trust Building** (1906), Main at Huron. Frank P. Glazier, Chelsea banker and industrialist and later state treasurer, had a mania for splendid buildings. He erected this opulent brick and stone pile for his Washtenaw newspaper but soon afterwards his political enemies had him jailed for juggling state funds to finance its construction.
9. **Muehlig's Dry Goods** (Philip Bach Building, 1865), 126 S. Main. Quaint touches in this venerable store include the spring-operated cash carrier system and the manned elevator, supposedly the state's seventh-oldest.
10. **First National Building** (1929), 201 S. Main, 10 stories high, it's Ann Arbor's scaled-down version of the 1920's grand metropolitan office towers, complete with the necessary historical ornament, vaguely Moorish, Notice the lion-head gargoyles on top.
11. **Thom McAn** plaque, 215 S. Main. The shoe chain founder's portrait adorns the entranceway of this former shoe store.
12. **Dean Promenade** (1965). Elizabeth Dean left $2,000,000 for a special tree care fund for the city. The Dean Promenade, designed by Johnson, Johnson & Roy and one of the first street renovations of its kind, honors her.
13. **Laubengayer House** (1880's) and **Haller House** (1890), 416 and 410 S. Main Street. Both these Queen Anne residences reflect the Victorian era's ornate exuberance. Note the finials on the towers and carriage step in front of the Laubengayer entrance.
14. **Ann Arbor Implement and The Blind Pig.** S. First St. When wheat was a major Washtenaw County farm product, the Ann Arbor Central Roller Mills were here. Signs for flour remain on the south wall. Ann Arbor Implement took over the mill building in 1924; the vaulted cellars are now open to visitors. The Blind Pig occupies the mill office and uses the safe as a wine cabinet.
15. **The Earle** (1885), Washington at Ashley. A successful Scio township farmer, Michael Staebler, erected this as a hotel (**originally the Germania, later the American House**) which also housed his other businesses in ground floor shops: agricultural implements, bicycles, Ann Arbor's first car dealership, and coal.
16. **Schwaben Hall** (1914), 217 S. Ashley. Ann Arbor's German population hails mostly from Swabia (the region around Stuttgart in southwest Germany). Germans formed many clubs; one of the first, still around today, is the **Schwaebische Unterstuetzungsverein, Schwaben Verein for short, a social group which also paid life insurance benefits.** Note the name on the second-story windows.
17. **Hertler's** (c. 1890, remodeled 1930's), 210 S. Ashley. This garden store started as a drive-through feed barn where the three Hertler brothers also dealt in farm implements and wholesale grain. Ashley Street catered to the farm trade with blacksmiths, feed barns, and saloons like **the Old Farmer's Home.**
18. **Mr. Flood's Party,** 120 W. Liberty, was the first younger business to move into this now-vibrant area, in 1969; its collection of stained glass and campy Americana is worth a look.
19. **Fleetwood Diner** (c. 1948), 300 S. Ashley. Formerly the Dagwood Diner, reincarnated as a Midwestern approximation of the archetypical New England diner, the Fleetwood is a downtown landmark. Next door, the H & R Block building was once a blacksmith shop. On the roof is the Model T radiator fan used by smith Mike Finkbeiner to indicate that he also "tinkered with cars."
20. **Walker Building** (1893), 117 W. Liberty. Built to house the Walker Brothers Carriage Works, this structure long housed the Stanger Furniture Company, which also sold caskets, as an old sign on the west wall attests.
21. **Haarer Building** (1888), 113 W. Liberty. Originally a photographer's studio and home; now, handsomely restored, it's a book store and residence. The weathervane on top was reconstructed to match that in an old photograph.
22. **Haner's barber pole.** 105 E. Liberty. The only standing barber pole left in town.
23. **Pretzel Bell restaurant,** 122 E. Liberty. Opened in 1934 just after Prohibition was repealed, it incorporporated the back bar and initial-carved tables from Joe Parker's famous College Saloon and college mementoes from other campus hangouts. Many of the relics remain today.
24. **Zwerdling Fur sign** (c. 1915), side of 213 E. Liberty. Osias Zwerdling, furrier and patriarch of Ann Arbor's Jewish community, commissioned this artistic advertisement.
25. **Liberty Plaza** (1977). The first Ann Arbor city park built for a truly urban situation.
26. **Kempf House** (c. 1850), 312 S. Division. This charming little Greek Revival house (on the National Register of Historic Places) houses Ann Arbor's Historic District Commission. House museum tours available Sat. & Sun. 2-5.
27. **Michigan Theater** (1927). Ann Arbor's most splendid picture palace **from the golden age of movies. Note the colored terra cotta ornament in a Mediterranean Renaissance style.** The original Barton Theater Organ is maintained by the Motor City Theater Organ Society and played at intermissions of weekend shows and at a 10 am open house the 2nd Sunday of each month.
28. **State Theater** (1940). It still has the flashy features of modernistic Hollywood in the 30's and 40's: a huge lighted sign, a shiny front, round windows, and a marvellous Art Deco carpet.
29. **Nickels Arcade** (1915-1918). Tom Nickels erected Ann Arbor's 18-shop version of Milan's Galleria on the site of his father's meat market. Bay's Bay's Jewelers, The Caravan Shop, Van Boven's and the post office have been there from the start.
30. **The DKE Shant** (1878), 611½ E. William. This mysterious meeting house is a vestige of the days when secret ceremonies were an important part of fraternity life. Designed by Wm. LeBaron Jenney, who later pioneered the steel skeleton frame in Chicago.
30. **University of Michigan Central Campus** (opened 1840). The original 40-acre campus between State St. and the Universities (South, East, and North) was a farmer's field offered to the state by a local land company to lure the newly-established university to Ann Arbor. History Professor Andrew White (later Cornell's first president) planted the first trees starting in 1857.
32. **Drake Sandwich Shop,** 709 N. University. The interior of this classic campus soda shoppe has changed little since 1932, when owner Truman Tibbals bought it.
33. **Burton Memorial Tower** (1935) was erected to house the Charles Baird Carillon, now 53 bells, plus music classrooms and offices. The carilloneur and bells can be seen up close Wed. from 4-5 and Sat. from 11 to noon, mid-April through October.



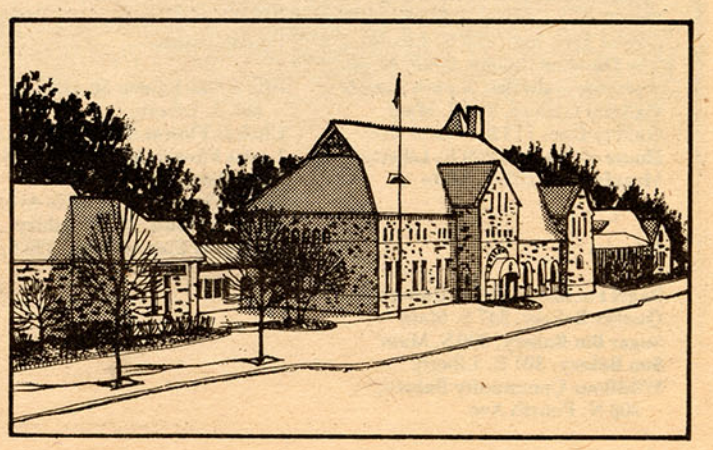
L TOWER

NICKELS ARCADE
328 S. State

FARMERS' MARKET
Detroit St. & N. Fifth Ave.



AMTRAK DEPOT
and GANDY DANCER RESTAURANT
401 Depot



The Lily Shoppe, 322 E. Liberty
Restorations Unlimited,
415 N. Fifth Ave. (Kerrytown)
Salvation Army Red Shield Store,
105 E. Ann
Treasure Mart, 529 Detroit

Apparel
(M = men's, F = women's)

Ann Arbor Clothing Company (M),
211 S. Main
Ann Arbor Shirt Gallery (M/F),
215 S. State
The Attic (F),
1210 S. University
Ayla, Inc. (F), 241 E. Liberty
The Bagpiper (F), 1200 S. University
Budget Shop (F), 611 E. Liberty
Checkmate (M), 302 S. State
Cloth of Gold (M/F), 611 Church
Collected Works (M/F),
309 E. Liberty
Ehnis & Son (M), 116 W. Liberty
Englanders (F), 1212 S. University
Fantasy Fashions & Magic Rags
Clothing (M/F), 302 N. Fifth Ave.
Fiegel's Men's & Boy's Wear,
318 S. Main
First Position Dancewear (M/F),
522 William
Foreign Matter (M/F), 215 S. State
Frances Bridal Shop (F), 333 s. Main
Hanky Panky (F), 301 E. Liberty
Hutzel's (F), 301 S. Main
The Inn Shop (M/F),
100 S. Fourth Ave.
Jack's Men's Wear (M),
118 E. Washington
Kay Baum (F), 500 E. Liberty
Kay-Jay Shop (F), 223 S. Main
Marti Walker, Inc. (F),
214-218 S. State
Martv's (M), 310 S. State
Mary Dibble (F), 1121 S. University
Preis Store (F), State & Liberty
Ragtop Vintage Clothing (M/F),
121 W. Washington
Renaissance (M/F), 402 Maynard
Saks Fifth Avenue (M/F), 332 S. State
Sam's Store (M/F), 207 E. Liberty
Second Hand Rose (M/F),
211 N. Main
The Seventh House (M/F),
211 S. State
Steeplechase Men's Clothing,
1119 S. University
Thrift Shop (M/F),
120 N. Fourth Ave.
Tice's Men's Shop, 1111 S. University
The Tree (M/F), 419 Detroit
Van Boven (M), 326 S. State
Van Buren Shop (F), Nickels Arcade
Wild's Men's Shop, 311 State

Art Galleries

Alice Simsar Gallery, 301 N. Main
Ann Arbor Art Association,
117 W. Liberty
Arcade Gallery, Nickels Arcade
David Ackley Gallery, 215 S. State
Denali Arts, Inc., 103 E. Liberty
The Dreyfuss Gallery, 209½ N. Main
Forsythe Galleries, Nickels Arcade
Gallatin Gallery, 337 S. Main
Gallery One, 113 S. Fourth Ave.
House of Frames, 209 E. Liberty
Megaframes, 205 N. Main

Bakeries

Bagel Factory, 1306 S. University
Quality Bakery, 347 S. Main
Sugar Bin Bakery, 300 S. Main
Sun Bakery, 301 E. Liberty
Wildflour Community Bakery,
208 N. Fourth Ave.

Community Newscenter,
1801 S. University, 330 E. Liberty
Follett's Michigan Book Store,
322 S. State
Fourth Avenue Adult News,
217 S. Fourth Ave.
Laco Bookstores, 1216 S. University
Paideia Books, 313 S. State
Ulrich's Book Store, 549 E. University
West Side Book Shop, 113 W. Liberty
Women's Bookstore,
211½ N. Fourth Ave.
Wooden Spoon Bookshop,
200 N. Fourth Ave.

Camera Equipment

Purchase Camera, 1115 S. University
Quarry, Inc., 318 S. State

Community Services

Ann Arbor News, 340 E. Huron
Ann Arbor Public Library,
343 S. Fifth Ave.
City Hall, 100 N. Fifth Ave.
Detroit Edison Co., 401 S. Main
Ecology Center, 417 Detroit
Farmers' Market, 315 Detroit
Federal Building, 200 E. Liberty
Michigan Bell Telephone Company,
324 E. Huron
Michigan Consolidated Gas Co.,
211 E. Huron
Secretary of State, 611 Church
U. S. Post Office,
Nickels Arcade, 200 E. Liberty
Washtenaw County Building,
100 Block-N. Main

Copying and Printing

Accu-Copy, 524 E. William
Albert's Copying, 535 E. Liberty
Arbor Instant Printing,
124 E. Washington
Copy Mill, 211 S. State
Copyquick, 1217 S. University
Dollar Bill Copying, 611 Church
Goetzcraft Printers, Inc.,
307 N. Main
Great Copy Co.,
108-110 E. Washington
Insta-Print of Ann Arbor,
221 S. Main
J & J Copying/Typing Services,
1120 S. University
Kolossos Printing, 310 E. Washington
Phoenix Printing, 213 N. Main
Quality Copy Center, 109 Miller
Speed-A-Print, 717 N. University

Department Stores

Goodyear's, 122 S. Main
Jacobson's, 612 E. Liberty
Kline's Department Store,
306 S. Main
S. S. Kresge, 317 S. State

Florists/Plants

Ann Arbor Flower Shoppe,
109 E. Liberty
Chelsea Flower Shop, 203 E. Liberty
Louise Flowers and Gifts, 334 S. State
Petal Shop, 1104 S. University
Pets & Plants, 307 S. Fifth Ave.
Saguaro Plants, 207 S. Ashley
University Flower Shop, 326 S. State

Capitol Grocery, 120 Fourth Ave.
Consumers Beef & Cheese,
202 Miller
Diroff's Market, 422 Detroit
Doubletree Market, 212 W. Huron
Druzetich Meat Market,
407 N. Fifth Ave. (Kerrytown)
Dunham Wells Cheese & Wine,
407 N. Fifth Ave. (Kerrytown)
Eden Foods, Inc., 330 Maynard
Food Mart, 1123 S. University
Kerrytown Pantry,
407 N. Fifth Ave. (Kerrytown)
Ling Lee, Inc.
407 N. Fifth Ave. (Kerrytown)
Main Grocery, 207 N. Main
Main Party Store, 201 N. Main
Marshall's, 235 S. State
Moveable Feast,
407 N. Fifth Ave. (Kerrytown)
People's Food Co-op,
212 N. Fourth Ave.
Real Seafood Market,
407 N. Fifth Ave. (Kerrytown)
Soybean Cellars Food Store,
314 E. Liberty
State Discount, 307 S. State
Tice's, 340 S. State
Village Corner, 601 S. Forest
White Market, 609 E. William

Gifts and Crafts Shops

American Wood Products, Inc.
214 N. Fourth Ave.
Andoh's African Imports,
105 S. Fourth Ave.
Ann Arbor Novelty, 211 S. State
Artisans, 1122 S. University
Berry Patch, 107 E. Liberty
Caravan Shop, Nickels Arcade
Crown House of Gifts, 301 S. State
The Glasscrafters, 622 E. Liberty
Hai Yuan Oriental Imports,
331 S. Fourth Ave.
Helen Dobson, Inc., 110 E. Liberty
Island Hopper Imports,
302 E. Liberty
J. T. Abernathy Pottery,
Nickels Arcade
John Leidy Shop,
601 & 607 E. Liberty
Little Dipper Candle,
415 N. Fifth Ave. (Kerrytown)
Marks Stained Glass, 249 E. Liberty
Middle Earth,
1209-1213 S. University
Orthogonality, 330 E. Liberty
Osius Bantle Stained Glass Studio,
205 E. Washington
Papermill Inc.,
415 N. Fifth Ave. (Kerrytown)
Peaceable Kingdom, 111 W. Liberty
Persian House of Imports,
320 E. Liberty
Sangam Indian Crafts
107 S. Fourth Ave.
Student Bike Shop, 607 S. Forest
Tumurrawi Gifts, 205 E. Huron
Wee Bit of Scotland
415 N. Fifth (Kerrytown)
Wood Hut Unique Gifts,
331 S. Fourth Ave.

Hardware, Paint & Garden Supplies

Anderson's, 125 W. William
Ann Arbor Door Closer &
Lock Service, 226 Detroit
Ann Arbor Glass Installers,
112 S. Ashley
Ann Arbor Implement Company,
210 S. First
Fischer Hardware,
221 E. Washington
Hertler Brothers, 210 S. Ashley

Vogel's Hardware,
113 W. Washington

Hobby Stores

American Handicrafts, 219 S. Main
Magic Emporium,
514-516 E. William
Needlepoint Tree, 222 E. William
Rider's Hobby, 115 W. Liberty
Tandy Leather Co.,
214 E. Washington
Wild Weft,
415 N. Fifth (Kerrytown)
Yarncraft, Nickels Arcade

Home Furnishings

Artisans Contemporary Lighting,
1110 S. University
Bathsheba,
415 N. Fifth Ave. (Kerrytown)
Beckwith Evans Carpets,
316 S. Fourth Ave.
Custom Counters, 416 S. Ashley
Delux Drapery & Shade Co.,
208 S. Fourth Ave.
Design Cabinetry, 219 N. Main
Handicraft Furniture, 337 E. Liberty
La-Z-Boy Showcase Shoppe,
218 S. Main
A New Dawning Waterbeds,
622 E. Liberty
Ruth Roy Interiors, 301 N. Main
Smith & Nathan Furniture Makers,
403 N. Fifth Ave. (Kerrytown)
Top of the Lamp, 217 N. Main
Treehouse Furniture Makers,
206 S. First
Voss Home Furnishings, 224 S. Main
The Ware House, 301 N. Main
Whiting & Raymond Interiors,
326 S. Main
Woodcraft Cabinet Shop,
226 W. Liberty
Workbench,
410 N. Fourth Ave. (Kerrytown)

Hotels

Ann Arbor Inn, 100 S. Fourth Ave.
Bell Tower Hotel, 300 S. Thayer
Campus Inn, 615 E. Huron
Embassy Hotel, 202 E. Huron

Ice Cream

Baskin Robbins, 1101 S. University
Ice Cream & Caramel Corn Castle,
410 E. Liberty
Jason's Ice Cream, 215 S. State
Miller's Ice Cream Parlor,
1227 S. University
Mountain High Ice Cream Parlor,
117 W. Washington
Sugar Bin Bakery, 300 S. Main

Jewelers

Abracadabra, 205 E. Liberty
Austin Diamond Co.,
1209 S. University
L. G. Balfour, 1209 S. University
Bay's Arcade Jewelry Shop,
Nickels Arcade
Campus Jewelers, 719 N. University
Daniels Jewelry, 201 S. Main
Edwards Jewelry, 215 S. Main
House of Suren, 119 E. Liberty
Lake's, 211 S. State
Over The Rainbow, 330 Maynard
Schlanderer & Son, 208 S. Main
and 1113 S. University
Seyfried Jewelers, 304 S. Main

Eyrich Tuxedo & Tailor,
305 N. Main
Gold Bond Cleaners, 322 Maynard
L & F Shoe Repair, 207 S. Ashley
Laundromat, 330 S. State
Nasibeh's Custom Tailor Shop,
330 S. State
Oscar Vincenz Tailors, 302 S. Main
Shahin Custom Tailoring,
212 S. Main
Student Shoe Repair, 345 Maynard
Tim & Christine's Tailor Shop,
213 S. Main
Vahan Tailors, 313 S. State
Vahan Uzuncan Shoe Repair,
209 S. State

Leather Goods

Maison Edwards, Nickels Arcade
Mule Skinner, 611 S. Forest
Ram's Head Leather Works, Ltd.,
539 E. Liberty
Suwanee Springs Leather Works
619 E. William
Wilkinson Luggage, 327 S. Main

Music

Absolute Sounds, 312 S. State
Al Nalli Music, 317 S. Main
Alpha Electronics, 527 E. Liberty
Ann Arbor Music Mart, 336 S. State
Ann Arbor Piano & Organ Co.,
209 S. Main
Apollo Music Center, 323 S. Main
Arbor Music Co., 117 E. Liberty
Auto Entertainment Center,
300 E. Huron
Guitar Gallery, 326 S. State
Hadcock Music House, 314 S. Thayer
Herb David Guitar Studio,
209 S. State
Hi Fi Studio of Ann Arbor,
215 S. Ashley
King's Keyboard House,
115 E. Liberty
Music Studio, 555 E. William
Radio Shack, 300 Maynard
Tape Recorder Specialists,
216 E. Washington
Tech Hi Fi, 605 E. William

Office Supplies

Ball Office Supply, 116 S. Main
Marsh's, 329 S. Main
Mayer-Schairer, 112 S. Main
The Office Supply House,
613 E. William

Optical

Campus Opticians, 326 S. State
Dobbs Opticians, Inc.,
211 E. Liberty
Goulding Optical Co., 302 First
National Building, 201 S. Main
Moran Optical Center,
123 E. Liberty
Richardson Optical, 320 S. State
Sight Shop, 613 E. University

Pharmacies

Lucky Drugs, 303 S. Main
Prescription Shop,
423 E. Washington
Richardson's Pharmacy, 320 S. State
Village Apothecary,
1112 S. University

Records

Aura Sounde Entertainment Co.,
540 E. Liberty

Recreation

Ann Arbor Y, 350 S.
Cross-Eyed Moose, 6
Downtown Raquet C
101 W. Liberty
Focus Pinball, 621 E.
Mickey Rat's Pinball,
Pinball Alley, 1217 S

Shoes

Bass Shoes, 529 E. Li
Birkenstock Footwea
314 E. Liberty
Campus Bootery, 30
Dietzel's Shoe Store,
Fileccia Bros. Shoe S
1117 S. University
Mast Shoes,
623 E. Liberty and
Roots Natural Footw
314 S. State
Shoe Hut, 1108 S. U
Van Boven, Nickels
Willoughby-Wanty
210 S. Main

Specialty Stores

A-Square Tobacconis
1233 S. University
B. E. Muehlig Dry G
126 S. Main
Bill's Bindery, 525 E.
Campus Bike & Toy
514-516 E. Willia
Computer Store of A
310 E. Washingto
Impressions Fabrics,
Kiddieland, 200 S. M
Kitchenport,
415 N. Fifth Ave.
Merle Norman Cosm
326 S. State
Student Bike Shop, 6
Viking Sewing Cente

Sporting Goods/Clot

Athletes Shop, 309 S.
Bivouac, 330 S. State
First Down, 213 S. M
Harry's Army Surplu
201 E. Washingto
Moe Sports Shop, 71
Philippedes, 213 E.
Second Serve, 406 E.
Stein & Goetz Sporti
315 S. Main

Theatres

Campus Theatre, 12
Fifth Forum, 210 S.
Michigan Theatre, 6
State Theatre, 231 S.

Travel Agencies/Tra

British Travel, Wee
415 N. Fifth Ave.
Conlin Travel, 1329
Great Places Travel
216 S. Fourth Ave.
Greyhound Bus Lines
Jetaway Travel Servi
1317 S. University
Lovejoy-Tiffany Tra
Regency Travel, 601
Travel World Corp,
Vacation Travel Inc.
215 S. Fifth Ave.

"But they sounded so honest!"

Maybe you've already heard of the "BANK EXAMINER" or the "PIGEON DROP". If you haven't, you could be swindled out of a lot of money.

These are confidence games played successfully in Ann Arbor. Police say they work best on bright, sunny days, when people are feeling good.

The victims are usually students or retirees. The swindlers may be female, of any race, of almost any nationality or description. Sometimes they have an accent. But all have one thing in common.

They want to steal your money.

How they succeed remains a mystery. These con artists seem to know a great deal about their intended victims. They may know of major deposits. The F.B.I. reports that sometimes they use special glasses that let them read a passbook or statement halfway across a room.

The targets are unaggressive people who may be lonely or who may simply want to help.

■ **TAKE THE "BANK EXAMINER"** swindle, for example. A stranger may telephone and say he's with the bank. He — or she — explains that the bank suspects a teller of dishonesty. You are asked if you'll help trap the teller.

If you agree, you will be instructed to withdraw in cash a large sum, perhaps the precise amount of your savings or checking, or the amount of your last major deposit. Sometimes they know that much about you.

A man — or woman — who identifies himself as a bank official may present himself outside the bank or in the lobby. He may be the same person as on the telephone or someone new. The con artists often work in teams.

He will ask to have the cash you've just withdrawn, purportedly to count it to determine the teller's honesty.

If you give him the cash, he may disappear with the money. Or he may return and hand you a bundle of paper, which he says is your money, and he disappears before you find it is not. Sometimes he may offer to redeposit it for you, "to save you from waiting in line", and actually give you a receipt.

Whatever the pattern, your money will have been stolen.

The victims don't remember seeing any valid identification. They just remember a nicely dressed, polite man or woman who walked away with their money.

■ **THE "PIGEON DROP"** is another common con.

A stranger approaches you on the street. Perhaps the stranger speaks with an accent. He — or she — will say, "I'm lost," and ask directions, perhaps to a hotel you've never heard of. These swindlers exploit the good qualities of human nature. They know you will feel guilty when you can't tell them where their hotel is and see their faces downcast.

Another person (an accomplice) may stop and pretend to try and help. In the conversation, you learn the stranger has come to town to collect an insurance settlement, or perhaps an inheritance.

And, he will explain, he doesn't trust banks.

He is hoping you will try to reassure him by explaining that you have an account and have no trouble making withdrawals. He will ask to see you do it.

The stranger will say he wants you to withdraw your money in cash and walk out the door with it, because he has heard you can't get your money out of "that" bank.

As final proof that banks give back your money, he will ask to hold it. A switch is made. The con artist will look you in the eye and hand you a pack of paper.

And walk away with your money.

These people are professionals. Sometimes they dress well and have beautiful manners. Other times they may seem poor or pathetic. If you meet one, you will probably like him — or her — or feel sorry for him.

They are successful. They get thousands of dollars out of Ann Arbor each year.

Protect yourself:

■ **Don't ever withdraw large sums of money in cash. Ask for a bank or cashier's check or money order. The con artists are afraid to take a check or money order because the endorsement will be a record of their signature.**

■ **Don't withdraw money from your account because a stranger asks. Banks never make such a request from their depositers. And they don't divulge confidential information about your account.**

■ **Don't withdraw money to show that American banks are safe, or that you can be trusted by posting "faith" money.**

If you suspect that you have been approached by a con artist, tell the police and your bank.

They know what to do.

A public information announcement from these financial institutions

Ann Arbor Bank and Trust Company

Ann Arbor Trust Company

Great Lakes Federal Savings

Huron Valley National Bank

Michigan Savings and Loan Association

National Bank & Trust Company of Ann Arbor

TEST OF THE TOWN
a super-contest
. . . with 14 prizes!

The Test of the Town has proven to be an eagerly-awaited feature of the *Observer*. The most avid contestants go out of their way to pick up the *Observer* as soon as possible on publication day (the first Friday of each month) to make sure their entries are in the first batch to reach us.

But what about readers who don't get the *Observer* right away? By the time they see it, the contest has usually been won. We know it's frustrating. To make up for those frustrations, we have devised a special Test of the Town contest which runs through the art fair, so nearly all our readers have an equal opportunity of winning. Entries postmarked as late as July 22 will be accepted.

The name of every contestant with all the answers right will be placed in a bowl, and 14 names will be drawn for the 14 prizes. The first winner drawn will get his or her choice of prizes, and so on down the line.

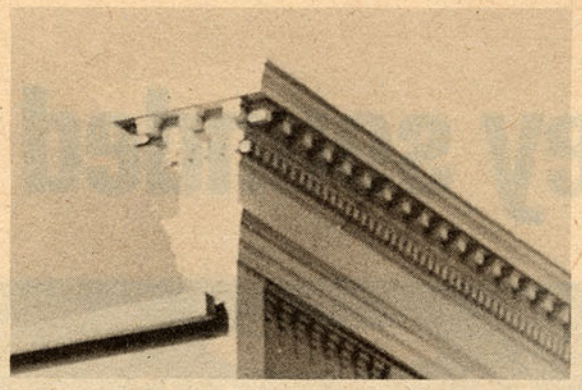
THE RULES

1. The numbers of all photos must be listed with their exact location (i.e., name of business or building or street address).
2. Entrants must include their name, address, and telephone number. Kindly state when you are more likely to be reached by phone.
3. All entries must be mailed to "Test of the Town," *Ann Arbor Observer,* 608 Wolverine Building, Ann Arbor, Michigan, 48104.
4. All entries must be postmarked no later than July 23, 1978.
5. CLUE: all the mystery photos are located within one block of the three street art fairs at four locations, as indicated on page S-4 (roughly, on South University, East University, State Street area, and Main Street).

—Bob Breck

THE PRIZES

Complete Cuisine: one $10 gift certificate
Hertler's: one $10 gift certificate
Kitchenport: one $10 gift certificate
Liberty Music: two record albums
Middle Earth: one $10 gift certificate
Mountain High Ice Cream Parlor: five $1 gift certificates
Ram's Head Leather Works: one $10 gift certificate
Wilkinson Luggage: two $10 gift certificates



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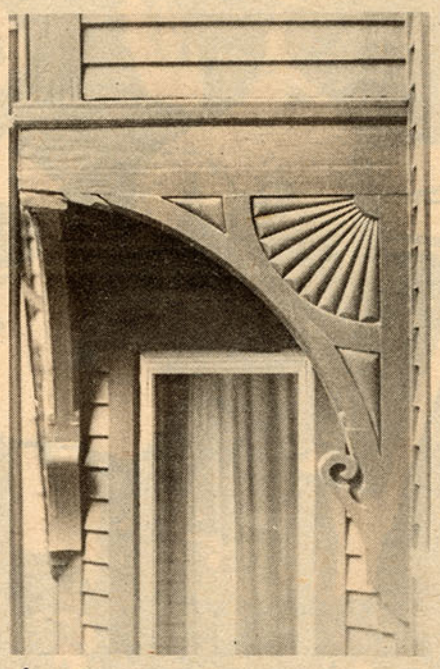

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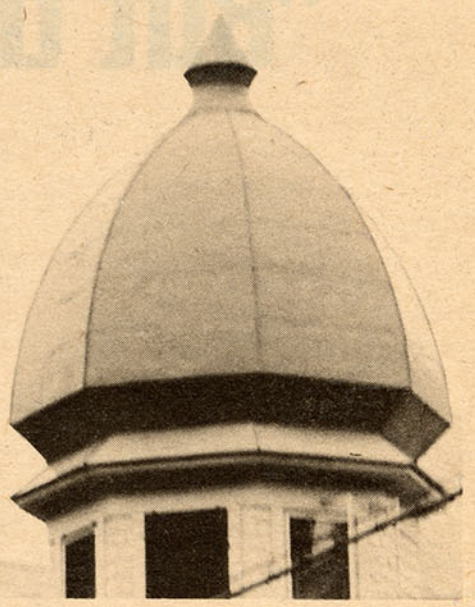

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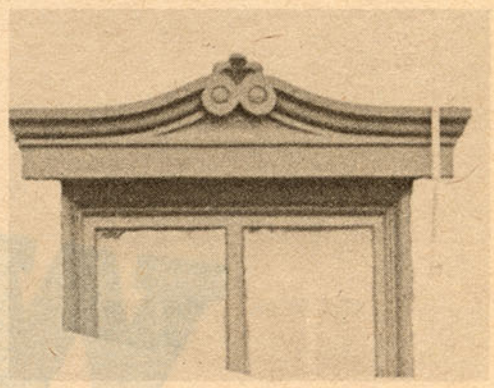

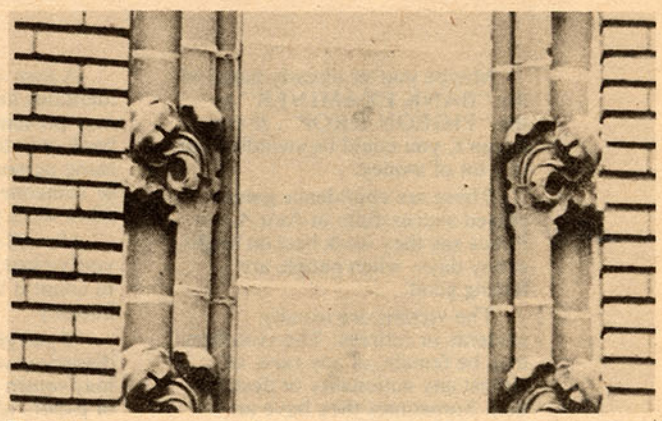

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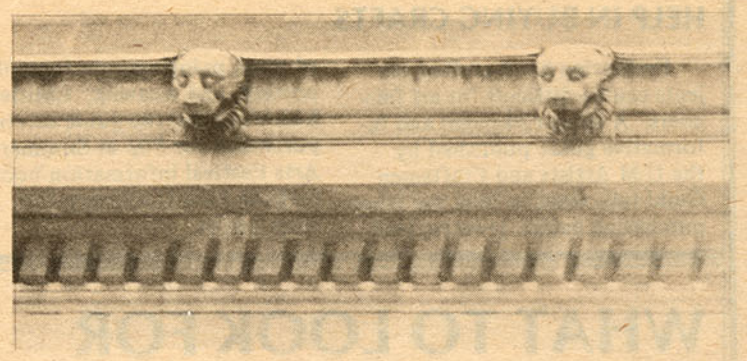

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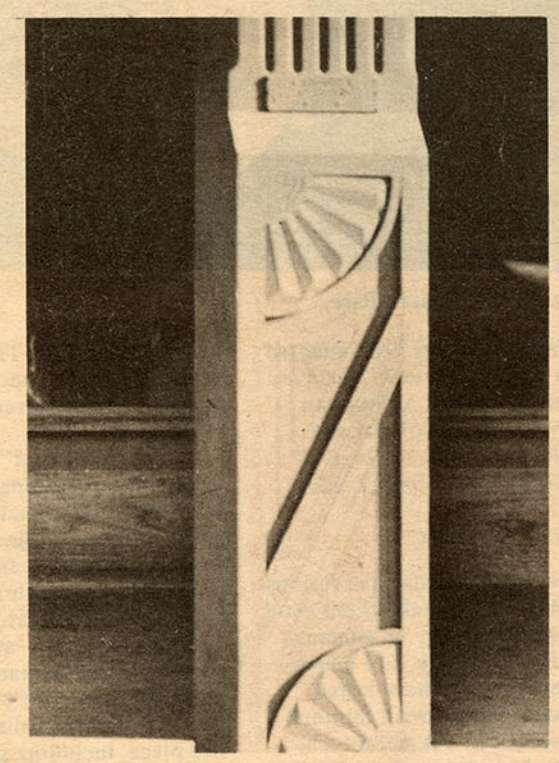

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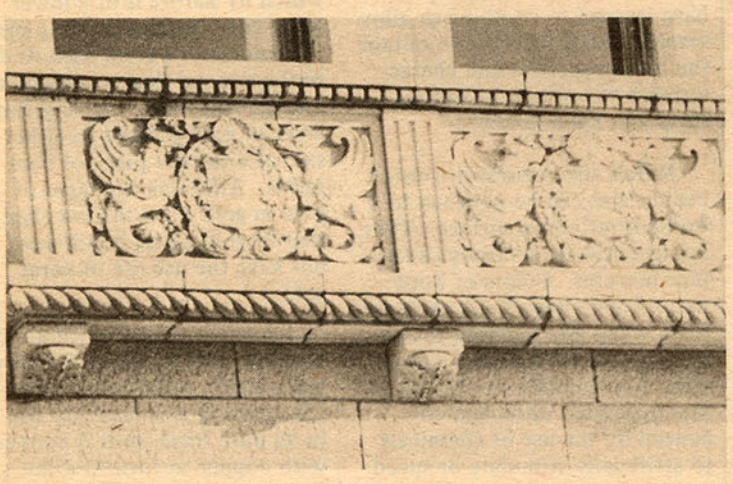

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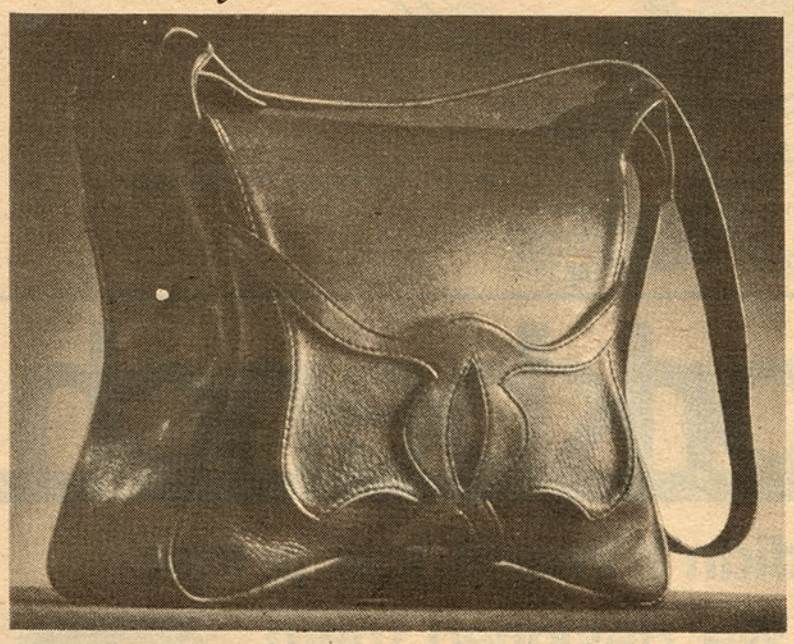

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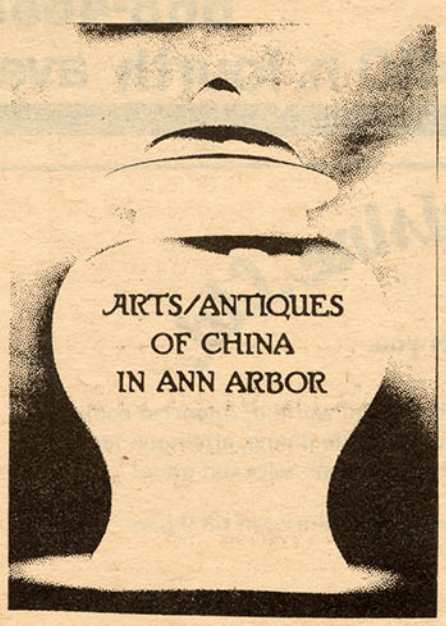

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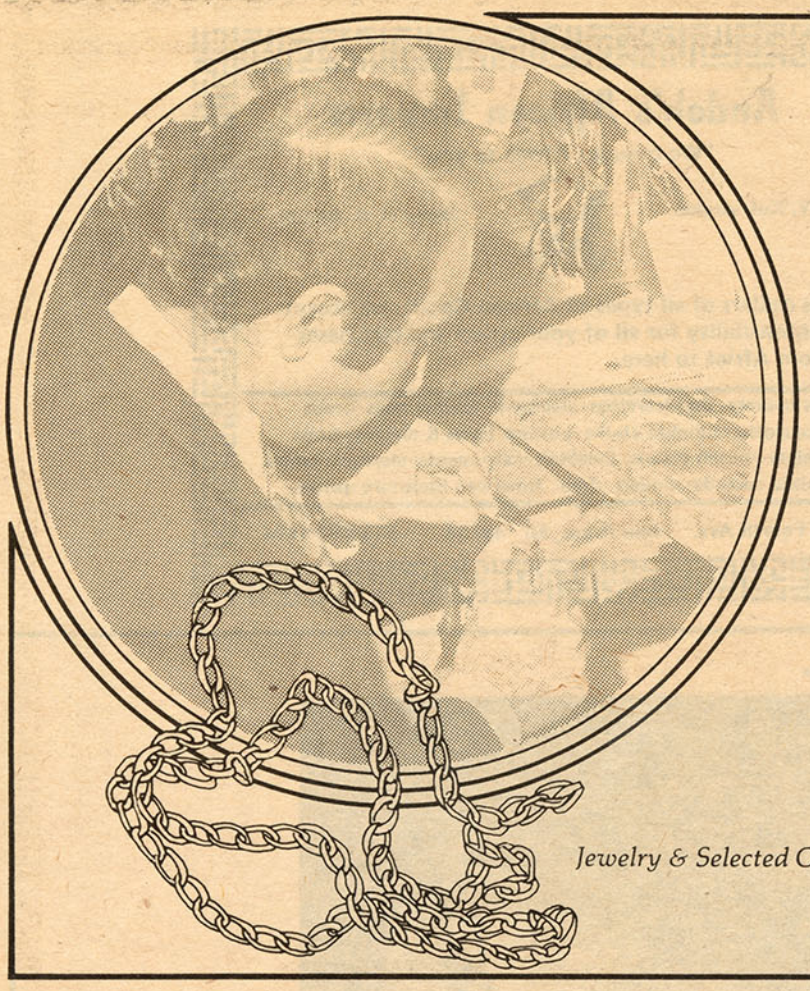

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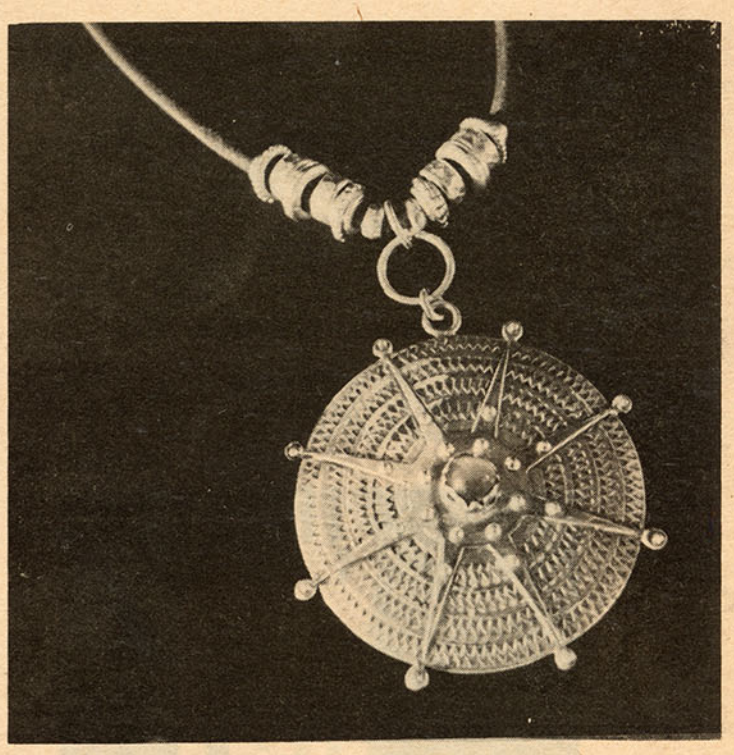
Ann Arbor, MI
Mon.—Sat. 9:30-5:30

Jewelry & Selected Oriental Rugs

HELP IN BUYING CRAFTS

Evaluating hand-crafted objects can be difficult for art fair-goers. A short (24-page) and informative guide published by the U-M Artists and Craftsmen Guild tells what to look for when purchasing batiks, jewelry, leaded glass, paintings, photographs, pottery, and weaving. Entitled *Kaleidoscope*, the guide can be purchased for 50¢ at Summer Arts Festival information booths on both East University and Main Street.

WHAT TO LOOK FOR IN HANDMADE JEWELRY



Necklace by Richard Rice.

This article has been adapted from Joseph Cyberski's article in Kaleidoscope: A Guide to the Many Facets of Art and Crafts, *published by the U-M Artists and Craftsmen Guild.*

Jewelry materials

Different metals have various qualities which make them good for use in jewelry. In general, metals are durable, and pieces of metal jewelry have lasted through the ages with minimal deterioration. As metal technology has advanced, people have learned to combine or alloy several metals together to obtain the best properties and characteristics of both, as in sterling silver and karat golds.

Metals also possess intrinsic beauty and can be polished to a brilliant reflective surface. They are receptive to a variety of surface textures. Colors of both natural and alloyed metals range from white and yellows, to rose, orange, and even green and purples. These colors can be further expanded upon and enhanced by the use of chemicals to artificially stimulate or speed up the natural process of oxidation caused by exposure to the atmosphere. These chemically-induced colors, callen patinas, are only surface colors, and hence more vulnerable to wear.

Gold, because it is most often found in its native state, is one of the oldest metals used. Because it is also the most malleable and highly resistant to corrosion, gold has been an ideal metal for jewelry. However, in its pure state gold is too soft for most jewelry use. Therefore it is alloyed with other metals, usually copper and silver, to increase its hardness.

The word "karat" is used to denote the percentage of gold in relation to other metals used. It is based on a scale of 24 karats of pure 100% gold and a corresponding breakdown ratio of 18 karat, 75%; 14 karat, 58.3% gold; and so on. By law, any gold stamped with the karat quality must not be more than one karat below the stated value of the entire piece, including solder, which by nature is of a lower karat than the surrounding metal.

Gold fill is a term used to describe a metal that is actually a "metal sandwich." A very thin layer of gold is fused to either side of a thicker piece of base metal. Although the layer of gold in gold fill is thicker than that of gold plate, it still does not have the use life of karat gold.

Silver is the whitest of all metals and with polishing will develop a highly reflective surface. Like gold, it is too soft to use in its pure form, so it is alloyed with copper to form sterling. By law sterling is based on the British standard of 925 parts of silver per 1000 parts, with the balance (75 parts) copper. It is a fairly hard precious metal. Its only drawback is that sulphurs in the environment and one's own body chemistry may cause the silver to darken and lose its luster. Polishing easily remedies this.

Nickel silver (sometimes called German silver) is really an alloy of copper, nickel and zinc.

(continued next page)

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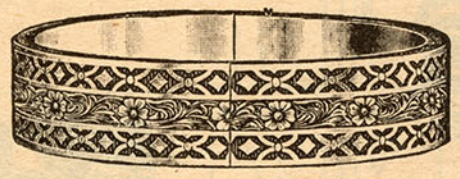
Not as valued as silver, it is nonetheless excellent for less expensive jewelry, especially where the weight of a precious metal would vastly increase the price, as, for example, in a belt buckle. Nickel silver resists oxidation and corrosion and will polish to a brilliant white finish close to that of sterling.

Although it has the appearance of lead, most modern pewter has no lead in it. It is actually a tin, antimony and copper alloy. Because it is fairly soft and bright, pewter is not usually used in jewelry.

Brass, a copper and zinc alloy, is being used more in modern jewelry. It is often seen in jeweled belt buckles. A strong metal, brass will polish to a bright golden color which closely resembles gold at much less cost.



Techniques of jewelry-making

Casting a piece of jewelry involves using a wax mold either carved from a solid piece of wax or made by flowing molten wax into the desired shape. The finished wax piece is placed in a metal flask which is then filled with a plaster-like substance called investment. When the investment has dried, the flask is placed in a kiln and the wax is burned out, leaving a negative shape of the original design. Molten metal is then poured into the flask. Through use of a centrifuge or vacuum, the metal assumes the shape of the original wax model.

Casting enables the craftsperson to achieve a sharper design with more minute detail than is possible with fabrication. Furthermore, in this method the entire piece can be designed as a whole in wax. Unity of design and form is achieved more easily than in fabrication, where individual elements are constructed and then soldered together.

A good casting should have no pits or burrs in the metal and should be annealed so that it is not brittle.

Fabrication is the creation of a single piece of jewelry by soldering together several pieces of metal through the use of a very hot flame. The individual pieces are shaped by filing, sawing, forging, and/or bending. Because of the manipulation of metal in this process, a craftsperson must have a more thorough knowledge of the characteristics and limitations of the metal used than in casting. As the complexity of a design increases, so does the difficulty. This, in turn, is reflected in the ultimate price of a piece.

Examining the final finish of fabricated jewelry is much more important than with cast jewelry. Pay attention to how well the pieces are fitted together and whether or not seams are smotthed so that they are not readily visible.

A few other points to be aware of in looking at a piece of jewelry:

- The thickness of the metal should not be too heavy, yet strong enough to withstand everyday use.
- File and saw marks and rough edges should be smoothed out.
- Fire scale should be buffed out to a uniform shine. (Fire scale appears as gray shadows on silver, light brown on gold; it is caused when the copper forms a copper oxide in the alloy.)
- The pieces should be fitted solidly together with no weak points that will easily break if subjected to ordinary wear.
- Where a piece of jewelry incorporates a stone, the stone should be held securely in place with a bezel or prongs.

(continued next page)

Second Story

Art Fair Specials

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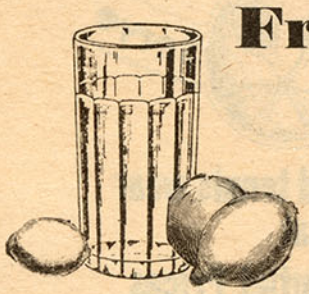

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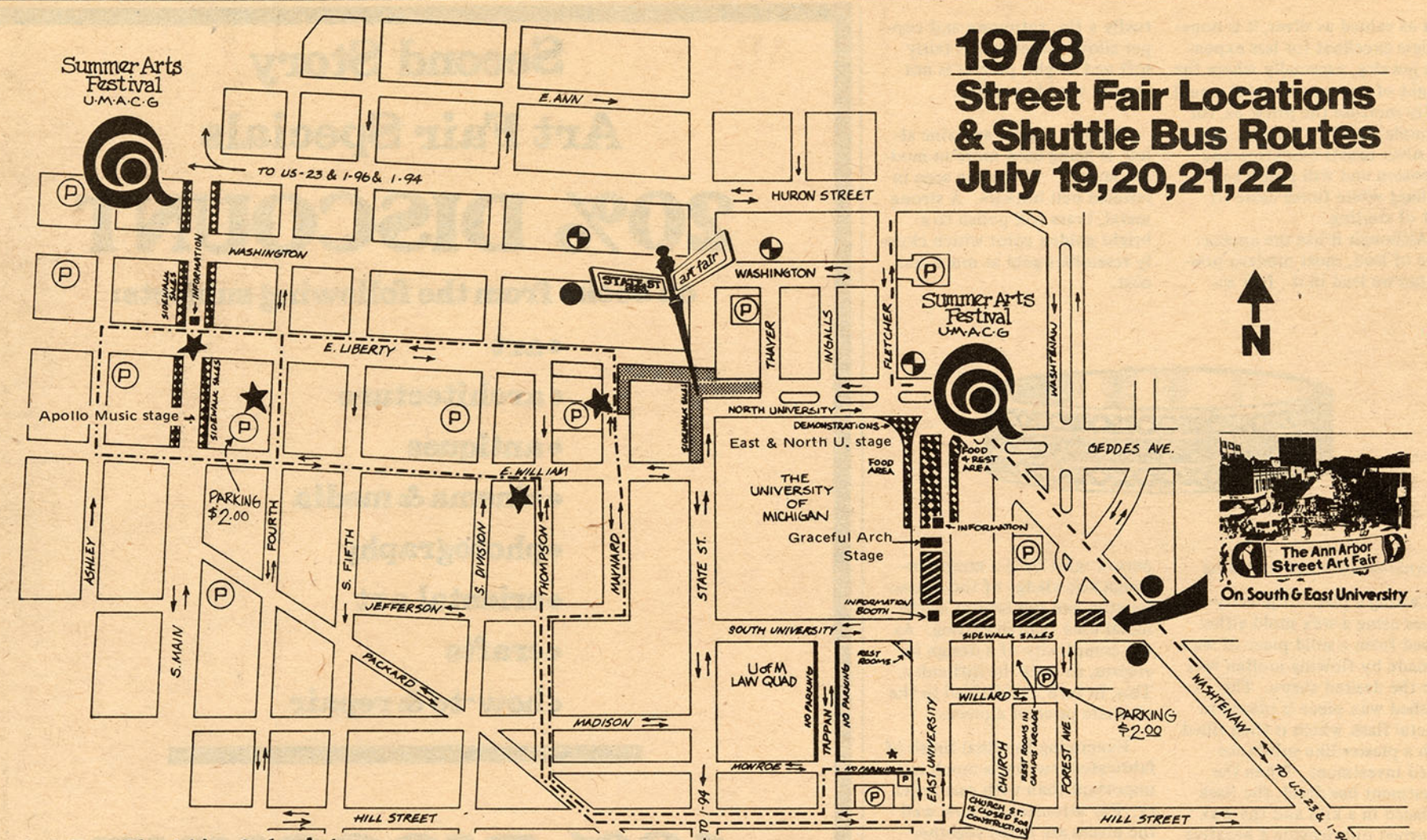
1978
Street Fair Locations & Shuttle Bus Routes
July 19,20,21,22



Art Fair Shuttle Schedule

SHUTTLE BUS PICK UP POINTS ★

SHUTTLE BUS ROUTES -·-·-·-·-

WASHTENAW BUS STOP ●

BRIARWOOD BUS STOP ◒

Prior to 6:45 p.m. you may catch the Plymouth Express at Pioneer, or the Briarwood Express at 4th and William to get to and from Pioneer. After 6:45 use the Art Fair Shuttle.

10:15 outbound to Pioneer High and Briarwood only. The shuttle bus that arrives at Fourth and William at 10:15 transfers to no buses. The last time you can transfer at Fourth and William to all areas is at 9:50 p.m.

LIB/MAIN	4th/WILLIAM	WILLIAM/ THOMPSON	EAST U./ SOUTH U.	NICKELS ARCADE	4th/WILLIAM
9:43	9:45	9:50	10:00	10:05	10:10
10:13	10:15	10:20	10:30	10:35	10:40
10:43	10:45	10:50	11:00	11:05	11:10
11:13	11:15	11:20	11:30	11:35	11:40
11:43	11:45	11:50	12:00	12:05	12:10
12:13	12:15	12:20	12:30	12:35	12:40
12:43	12:45	12:50	1:00	1:05	1:10
1:13	1:15	1:20	1:30	1:35	1:40
1:43	1:45	1:50	2:00	2:05	2:10
2:13	2:15	2:20	2:30	2:35	2:40
2:43	2:45	2:50	3:00	3:05	3:10
3:13	3:15	3:20	3:30	3:35	3:40
3:43	3:45	3:50	4:00	4:05	4:10

LIB/MAIN	4th/WILLIAM	WILLIAM/ THOMPSON	EAST U./ SOUTH U.	NICKELS ARCADE	4th/WILLIAM
4:13	4:15	4:20	4:30	4:35	4:40
4:43	4:45	4:50	5:00	5:05	5:10
5:13	5:15	5:20	5:30	5:35	5:40
5:43	5:45	5:50	6:00	6:05	6:10
6:13	6:15	6:20	6:30	6:35	6:40
6:43	6:45	6:50	7:00	7:05	7:10
7:13	7:15	7:20	7:30	7:35	7:40
7:43	7:45	7:50	8:00	8:05	8:10
8:13	8:15	8:20	8:30	8:35	8:40
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9:43	9:45	9:50	10:00	10:05	10:10
10:15	10:13				

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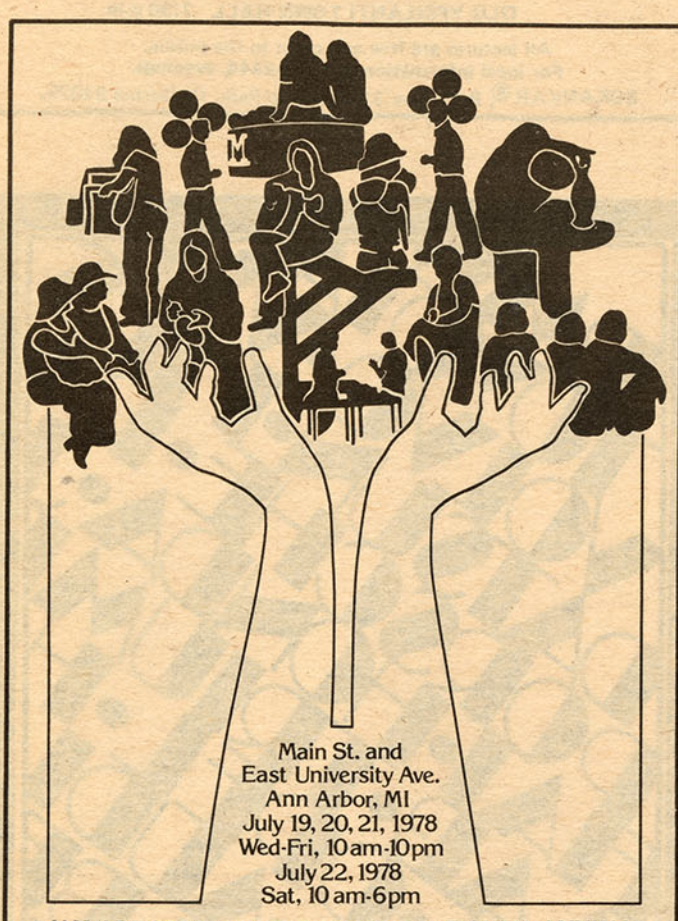

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ART FAIR EVENTS

During ordinary times Ann Arbor has been called "one big culture cafeteria"; during the Art Fair in recent years it has turned into a crowded smorgasbord of musical and dramatic entertainment which offers visitors over a hundred free samples of what under other circumstances they often have to pay for. We have tried in this listing to be as complete as possible and to indicate something about the performances where we could. Sometimes, however, the events organizers were unable to be very specific.

All events are free unless otherwise noted. For exact locations, refer to the map on page S-4.

WEDNESDAY JULY 19

10:30 am
Connie Huber.
Graceful Arch stage, East University.

11:30 am
Felix—soft folk rock.
Graceful Arch stage, East University.

1:00 pm
Medieval Festival—musical and dramatic selections
Liberty Plaza, Liberty at Division.

Tantra—jazz.
Graceful Arch stage, East University.

2:00 pm
The Actors Ensemble—pantomime.
Dance Theater II—modern dance improvisations.
East & North University stage.

Workshop with the Ann Arbor Actors' Ensemble.
Workshop area across from Graceful Arch stage.

(til 5 pm) Outdoor jazz concert with the Silvertones, the Peter Stark Review, the Prismatic Band, and others.
Apollo Music, Main near William.

Main Street jazz concerts

Eclipse Jazz is sponsoring free outdoor jazz concerts during the art fair in front of Apollo Music on Main near William, each afternoon from 2 to 5 and on Wednesday and Thursday evenings from 7 to 9 as well. Ann Arbor is becoming an important jazz center, and several of its best-known groups will be playing in the series. (Refer to the events listings for details.) Helping to produce the concerts are Ann Arbor Tomorrow, Apollo Music, and a grant from the Recording Companies of America by way of the Music Performance Trust Fund.

2:30 pm
Junior Theater Strolling Players
Graceful Arch stage, East U.

3:30 pm
Dance Theatre II—modern dance improvisations
Physics and Astronomy Lawn, East U.

4:15 pm
Dance Theatre II
Liberty Plaza, Liberty & Division

4:00 pm
Mastermind Mime Company—pantomime.
East & North U. stage.

4:30 pm
Theater Company—performances.
Graceful Arch stage, East U.

5:00 pm
David Marshall—dance.
Graceful Arch stage, East U.

5:30 pm
Ann Arbor Recorder Society—performance.
Workshop area opposite Graceful Arch stage.

6:30 pm
Joelene Piatt and Rusty—ventriloquism.
East & North U. stage.

Gemini—original songs by Laszlo and Sandor Slomovits.
Graceful Arch stage, East U.

7:00 pm
Demon Lover (1976)—a horror film set in a weird house south of Jackson, Michigan. "Not for those with a weak stomach," we're told. Don Jackson, one of the film makers, speaks after the show. Admission free.
Auditorium A, Angell Hall.

Daryl Hurst—magic show.
Liberty Plaza, Liberty & Division.

Dave Zaborski—guitarist-composer.
East & North U. stage.

7:30 pm
Summer Band.
Physics and Astronomy lawn, East U.

8:00 pm
One-act plays, Johnathon Reynolds' "Yanks 3 Detroit 0 Top of the 7th," and David Mamet's "Sexual Perversity in Chicago," staged by the U-M Actors' Ensemble. $3.00. Advance ticket sales at UAC Ticket Central, Michigan Union.
Schorling Auditorium, School of Education, East U. at Monroe.

Stollman Brothers—acoustic band.
Liberty Plaza, Liberty & Division.

8:15 pm
Steve Glad—guitar & musical variety.
East & North U. stage.

8:30 pm
Nimbus.
Graceful Arch stage, East U.

9:00 pm
Demon Lover—see 7 pm.

THURSDAY JULY 20

11:30 am
O. J. Anderson—mime artist.
Graceful Arch stage, East U.

1:00 pm
Andy Drelles—jazz.
Graceful Arch stage, East U.

2:00 pm
Dance Theater II—modern dance improvisation.

Actors' Ensemble—pantomime.
East & North U. stage.

Kalamazoo Children's Theater.
Physics & Astronomy lawn.

historic walking tours

During the Art Fair the Historic District Commission is sponsoring a series of special walking tours. The free tours are designed to draw attention to the beauty and richness of Ann Arbor's architecture. They highlight the neighborhood of the Division Street Historic District. Held on Thursday and Friday, July 20 and 21 at 3 and 7 pm, they will begin at the historic Kempf House, 312 S. Division.

After about an hour's walk the groups will wind up with refreshments and a tour of the interior of the old firehouse at Huron and Fifth.

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THURSDAY continued

3:00 pm
Walking tour of the Division Street Historic District and Old Firehouse.
Kempf House, 312 S. Division.

Dave Zaborski—guitarist-composer.
East & North U. stage.

3:30 pm
Kalamazoo Children's Theater.
Physics & Astronomy lawn, East U.

4:00 pm
All Directions—jazz.
Graceful Arch stage, East U.

Mastermind Mime Company—pantomime.
East & North University stage.

5:00 pm
Dance Theater II
Graceful Arch stage, East U.

5:30 pm
Footloose—country & folk music.
Graceful Arch stage, East U.

Tae Kwon Do (Korean karate) demonstration by Edward & Brenda Sell of The Academy.
Liberty Plaza, Liberty & Division.

6:30 pm
Joelene Piatt and Rusty—ventriloquism.
East & North U. stage

7:00 pm
Beledi Dancers from Art Worlds.
Graceful Arch stage, East U.

Walking tour of the Division Street Historic District.
Kempf House, 312 S. Division.

Manpower (1941) with Edward G. Robinson, George Raft & Marlene Dietrich. An adventure story about high-tension line repairmen. Free.
Auditorium A, Angell Hall.

Daryl Hurst—magic show.
Liberty Plaza, Liberty & Division.

(til 9 pm) Jazz concert with Ed Sugar's Night Spirits, Headwind, and others.
Apollo Music, Main near William.

Dan Hartman, concert and folk guitarist.
East and North U. stage.

Brett Weston photographs

A special exhibition of photographs by Brett Weston is at the Arcade Ballery, 229 Nickels Arcade. Weston, 67, is an important photographer of natural subjects—glaciers, trees, the interaction of rocks and water. (His father, Edward Weston, did the famous photographs of the pepper and the chambered nautilis.) Eight of the photos on exhibit are part of his most recent portfolio; others date from 1954 through the 1970's.

8:00 pm
Stollman Brothers—acoustic band.
Liberty Plaza, Liberty & Division.

"Yanks 3 Detroit 0" and "Sexual Perversity in Chicago." See Wed. 8 pm listing.
Schorling Auditorium Ed. School, $3.00.

8:15 pm
Steve Glad—guitar and musical variety.
East & North University stage.

8:30 pm
Washtenaw Valley Waldhorn Verein—concert.
Physics & Astronomy lawn, East U.

9:00 pm
Tucker Blues Band.
Graceful Arch stage, East U.

FRIDAY JULY 21

10:00, 10:40 am
Joelene Piatt with Rusty—ventriloquist.
Graceful Arch stage, East U.

10:20, 11:00 am
Pantomime.
Graceful Arch stage, East U.

11:30 am
Joelene Piatt and Rusty.
East & North U. stage.

Phoenix—original poetry and music.
Graceful Arch stage, East U.

12:30 pm
Phoenix acting workshop.
Workshop area opposite Graceful Arch stage.

1:00 pm
Fashion show of vintage clothing (pre-1950's) from Ragtop.
Liberty Plaza, Liberty & Division.

Actors' Ensemble of Ann Arbor—mime, improvisation and music.
Graceful Arch stage, East U.

plays about baseball, singles bars

The Actors' Ensemble, the U-M student repertory company, is presenting two unusual one-act plays during the art fair. The plays, "Yanks 3 Detroit 0 Top of the Seventh" by Jonathon Reynolds and "Sexual Perversity in Chicago" by David Mamet, both point to the pressures on individual people to fulfill social roles which ignore personal needs.

"Yanks" deals with the problems facing a pitcher for the New York Yankees. The entire play takes place during a single inning of a baseball game. The extensive monologues of pitcher "Duke" Bronkowski reveal the personal crisis he is struggling to overcome.

"Sexual Peversity in Chicago" is a black comedy about sexual attitudes and mores in today's singles scene. The play centers on a couple's attempt to form a stable relationship despite interference from their cynical and destructive friends.

The plays are held Wednesday through Saturday at 8 p.m. in the School of Education's Schorling Auditorium at East University and Monroe.

2:00 pm
Medieval Festival—musical and dramatic selections.
Liberty Plaza, Liberty & Division

Actors' Ensemble workshop.
Workshop area opposite Graceful Arch stage.

Dance Theater II—modern dance improvisation.
East & North U. stage.

(til 5 pm) Outdoor jazz concert with the Earthworks Jazztet, Don Savoie, and others.
Apollo Music, Main near William.

2:30 pm
Phoenix—poetry and music.
Graceful Arch stage, East U.

3:00 pm
Walking tour, Division Street Historic District.
Kempf House, 312 S. Division.

The Clowns of Silence—pantomime.
Liberty Plaza, Liberty & Division.

3:30 pm
Phoenix acting workshop.
Workshop area opposite Graceful Arch stage.

4:00 pm
R.F.D. Boys—country music.
Graceful Arch stage, East U.

Mastermine Mime Company—pantomime.
East & North U. stage.

5:30 pm
Tae Kwon Do (Korean karate) demonstration by Edward and Brenda Sell of The Academy.
Liberty Plaza, Liberty & Division.

(til 7:30) The Ark hootenany—folk music.
Graceful Arch stage, East U.

6:30 pm
Ensemble V woodwind quintet.
East & North U. stage.

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FRIDAY continued

7:00 pm
The Night of the Hunter (1955) directed by Charles Laughton, starring Robert Mitchum. A thriller about the battle between good and evil forces seen through children's eyes. Admission free.
Modern Languages Building (Ingalls & Washington), Aud. 3.

Walking tour, Division Street Historic District.
Kempf House, 312 S. Division.

Dave Zaborski, guitarist-composer.
East & North University stage.

Chamber Music
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7:30 pm
Chamber orchestra.
Physics & Astronomy Lawn, East U.

8:00 pm
"Yanks 3 Detroit 0" and "Sexual Perversity in Chicago" (see Wed. 8 pm listing). $3.00.
Schorling Auditorium, Ed. School.

Betty Carter Trio, Ron Carter Quartet. Hill Auditorium
Classic jazz and bebop performers sponsored by Eclipse Jazz. $3.50-$5.50, tickets at Schoolkids & Discount Records.

8:15 pm
Steve Glad—guitar & musical variety.
East & North University stage.

9:00 pm
Vantage Point—award-winning Washtenaw Community College jazz combo.
Graceful Arch stage, East U.

(til 1:30 am) Texas Dance Party with live country rock music and a full bar. $2.50.
Michigan Union Ballroom, State at South U.

SATURDAY JULY 22

10:00 am
Ann Arbor Civic Theater Summer Workshop production.
Graceful Arch stage, East U.

10:30 am
Barbershop singing with the Sweet Adelines.
Graceful Arch stage, East U.

11:30 am
Joelene Piatt with Rusty—ventriloquism.
Graceful Arch Stage

12:00 noon
Theater Company.
Graceful Arch stage, East U.

12:30 pm
Drama workshop with the Theater Company.
Workshop area opposite Graceful Arch stage.

happenings at Liberty Plaza

At Liberty Plaza, the new city park at Liberty and Division, Radio Station WIQB and Ann Arbor Tomorrow present a medley of activities and events during the art fair: performing acts from medieval entertainers to magicians, karate demonstrations to fashion shows, plus hundreds of helium-filled balloons, a caricaturist, and an old-fashioned photographer. WIQB will broadcast live from the park, noon to 9 p.m. (5 p.m. on Saturday), featuring rock and roll and interviews with local notables.

1:00 pm
Tae Kwon Do (Korean karate) demonstration by Edward and Brenda Sell of The Academy.
Liberty Plaza, Liberty & Division.

Ann Arbor Civic Theater—musical revue.
Graceful Arch stage, East U.

Steve Glad—guitar & musical variety.
East & North U. stage.

2:00 pm
Dance Theater II—modern dance improvisation.
Actors Ensemble—pantomime.
East & North U. stage

Dance Theater II.
Physics & Astronomy lawn.

(til 5 pm) Outdoor jazz concert with the Larry Manderville Quartet and others.

Apollo Music, Main near William

Dave Zaborshi—guitarist-composer.
East & North U. stage.

2:30 pm
Melodioso with Howard White—jazz.
Graceful Arch stage, East U.

3:00 pm
Pam Shlom—guitar with harmonica
East & North U. stage.

3:30 pm
Melodioso jazz workshop.
Workshop area opposite Graceful Arch stage.

classical guitar concert

For a serene evening of music after the lively chaos of the art fair, the School of Music is sponsoring a classical guitar concert by Manuel Lopez Ramos—and it's free. A few quotes from reviews of Lopez Ramos's concerts: "phenomenal interpretation,'" . . . "an ability to induce a corresponding quiet intentness in the audience." The concert will be held Saturday evening at 8 p.m. in the Rackham Auditorium, East Washington at Ingalls.

4:00 pm
Headwinds.
Graceful Arch stage, East U.

Mastermind Mime Company—pantomime.
East & North U. stage.

Daryl Hurst—magic show.
Liberty Plaza, Liberty & Division.

7:00 pm
Roxie Hart (1942)—with Adolphe Menjou, Phil Silvers, Spring Byington, "A loving look at speakeasies, floozies, and tabloids of the Jazz Age." Admission free.
Modern Language Building (Ingalls & Washington), Aud. 3.

8:00 pm
Manuel Lopez-Ramos—classical guitar concert. Free.
Rackham Auditorium, East Washington at Ingalls.

"Yanks 3 Detroit 0" and "Sexual Perversity in Chicago" (see Wed. 8 pm listing). $3.00.
Schorling Auditorium, Ed. School.

9:00 pm
(til 1:30 am) Motown Revue featuring live motown-style music and a full bar. $2.50.
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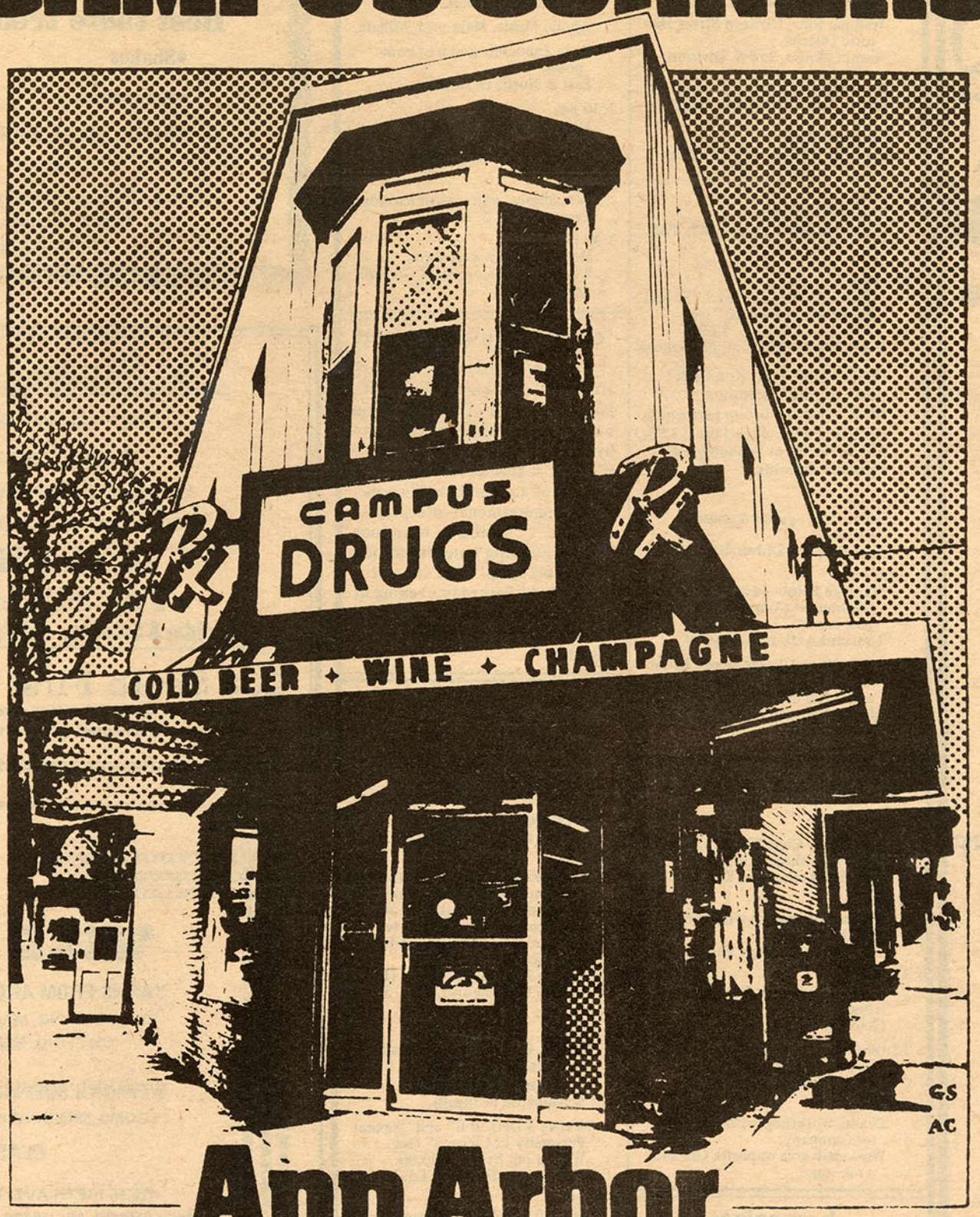

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